

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2380.

SATURDAY, JUNE 7, 1873.

PRICE
THREEPENCE
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GUILDHALL LIBRARY.—The Library Committee of the Corporation of the City of London HEREBY GIVE NOTICE, that this LIBRARY will be CLOSED on and after MONDAY, the 6th of June next, until further Notice.
Guildhall, May 30, 1873. WOODTHORPE.

BURLINGTON HOUSE.—The Royal Academy is prepared to receive applications for the Office of SECRETARY. The Secretary must be a Gentleman of good literary attainments, conversant with Modern Languages, and accustomed to official business. The Salary will commence at 400*l.* a year. He will be required to give daily attendance, and in the evenings on the Meetings of the Councils and General Assemblies.—All applications must be sent in on or before the 17th of June next.
LUMB STOCKS, R.A., Sec. pro tem.

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EDWARD SAMUELSON, Esq. Mayor.
ANNUAL EXHIBITION OF MODERN PICTURES IN OIL AND WATER COLOURS.

NOTICE IS HEREBY GIVEN, that the THIRD ANNUAL EXHIBITION will OPEN on MONDAY, 1st of SEPTEMBER, and CLOSE on SATURDAY, NOVEMBER 29th, 1873. Days for receiving Pictures: Wednesday, 6th, to Wednesday, 13th August, both inclusive.—For Rules and Regulations apply to
JOSEPH RAYNER, Town Clerk, Hon. Secretary.

BIRMINGHAM TRIENNIAL MUSICAL FESTIVAL.

In Aid of the Funds of the
BIRMINGHAM GENERAL HOSPITAL.
THIRTY-FIRST CELEBRATION.

TUESDAY, August 28.
WEDNESDAY, August 29.
THURSDAY, August 30.
FRIDAY, August 31.

PATRONS.

HER MOST GRACIOUS MAJESTY THE QUEEN.
HER ROYAL HIGHNESS THE PRINCE OF WALES.
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Her Royal Highness the PRINCESS MARY ADELAIDE, DUCHESS of TECK.
His Serene Highness the DUK of TECK, G.C.B., and
The Right Honourable the LORD MOUNTSTEELE.

THREE GRAND MORNING PERFORMANCES, SATURDAY, June 14th, WEDNESDAY, June 19th, and SATURDAY, June 21st. Commencing at Half-past Two.

LONDON MUSICAL FESTIVAL.—June 14th.
—Handel's Oratorio, THE MESSIAH. Soloists: Madame Christine Nilsson, Madame Trebelli-Bettini; Mr. Sims Reeves, and Signor Agnelli. Conductor, Mr. Henry Leslie.

LONDON MUSICAL FESTIVAL.—June 18th.
—SECULAR and OPERATIC MUSIC. Soloists: Madame Adeline Patti, Madame Sinico, Mlle. Scatchi, and Mlle. Adams; Mr. Sims Reeves, Signor Edardi, and Signor Bettini; Signor Gradiani and M. Faure. Conductors, Sir Julius Benedict and Mr. Henry Leslie.

LONDON MUSICAL FESTIVAL.—June 21st.
—ROSSINI'S STABAT MATER. Soloists: Mlle. Titiens, Madame Trebelli-Bettini, Signor Campanini, and Signor Agnelli. The Second Part of the Concert will include Handel's Anthem, 'Zadok the Priest,' composed for the coronation of King George IV., and a SELECTION of SACRED MUSIC, in which the above-named distinguished Artists will be joined by Madame Christine Nilsson, and other Artists of Her Majesty's Opera. The Band will number 100 of the leading metropolitan professors; the Chorus will consist of 800 carefully-selected voices. Organist, Mr. John C. Ward; Conductor, Mr. Henry Leslie.

LONDON MUSICAL FESTIVAL. Royal Albert Hall, June 14, June 18, June 21.—Boxes on Grand Tier (to hold ten persons), 7*l.* 7*s.* 6*d.*; Boxes on Second Tier (to hold six persons), 4*l.* 4*s.* 6*d.*; Amphitheatre Stall, 1*l.* 1*s.*; Loggia Stall, 1*l.* 1*s.*; Arena, 1*s.*; Gallery (first and second rows), 1*s.* 6*d.*; other rows, 7*s.* (all numbered and reserved); Orchestra, 2*s.*; Picture Gallery, 2*s.* 6*d.*. Can be obtained at the Royal Albert Hall; at the Ticket-office of the London Musical Festival, at St. James's Hall; and at all Libraries, Agents, and Publishers.

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MISS EMILY FAITHFULL has returned from the United States.—Applications from Secretaries of Institutions for her LECTURE, "Eight Months in America," to be addressed to her Secretary, Victoria Press, Prince's-street, Hanover-square, London. MISS FAITHFULL will visit the North of England and Scotland in DECEMBER.

CRYSTAL PALACE.—PARTICULAR ATTRACTIONS THIS DAY AND NEXT WEEK.

SATURDAY (June 7).—Fourth Grand Summer Concert, at 3.
TUESDAY.—The Commemoration Festival, Grand Concert, Faxon Memorial, Grand Fête, Great Fireworks, &c.
WEDNESDAY.—Tonic Sol-Fa Choral Festival, at 3.
THURSDAY.—Opera, 'The Love Spell,' at 3.
SATURDAY.—Opera, 'Faust,' at 3; Warehousemen and Clerks' Fête.
The Fine Arts' Courts and Collections, including the Picture Gallery (the Works on Sale), the Technological and Natural History Collections, all the various Illustrations of Art, Science, and Nature, and the Gardens and Park, always open. Music and Fountains daily.
Admission, Monday to Friday, One Shilling; Saturday, June 7, Five Shillings; Saturday, June 14, Five Shillings; Guinea Season Tickets free.

CRYSTAL PALACE.—COMMEMORATION FESTIVAL, TUESDAY NEXT, June 10.—The Palace will be opened at Twelve noon. GRAND SPECIAL CONCERT at 4 p.m., when SIGNOR ADRIOTTI will sing in MEMORIAL OF THE PRINCE OF SORT, written by Mr. Willert Beale (Walter Maynard), and composed expressly for this occasion, will be performed for the first time. The Soloist will be sung by Mlle. Titiens, Madame Patey, Mr. Vernon Rigby, and Signor Foll. The Band will be greatly enlarged. Chorus by the Handel Festival Choir (2,500 voices) and the Crystal Palace Chorus. Conductors, Signor Adretti. To be followed by a MISCELLANEOUS SELECTION. Conductor, Mr. Manne. At 6 p.m. Unveiling of the Memorial of Sir Joseph Paxton on the Grand Terrace. After which a Garden Fête, terminating with a Display of Great Fireworks at dusk.—Admission, One Shilling, or by Guinea Season Tickets.

JOHN STUART MILL.

A COMMITTEE has been formed to consider the most fitting mode for expressing the National Respect for the Memory of the late Mr. J. S. MILL. The Committee consists of—

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Mr. Alfred Tennyson.
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Professor Tyndall, F.R.S.

Contributions, of any amount, which will be acknowledged in future Advertisements, will be received by Sir John Lubbock, Bart., M.P., Hon. Treasurer, 15, Lombard-street, E.C.

MARLBOROUGH COLLEGE. June, 1873.—ELEVEN SCHOLARSHIPS, varying in value from 50*l.* to 120*l.* a year, besides a certain number of Free Admissions, will be competed for on the 15th and 19th of JUNE inst. These Scholarships are open to Members of the School and others without distinction: two will be offered for proficiency in Mathematics. Age of Candidates, from 13 to 16.—Full particulars may be obtained on application to Mr. Salicrú, The College, Marlborough.

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MILL HILL SCHOOL.—THOMAS HUGHES, Esq. M.P. has kindly consented to PRESIDE on New Foundation Day, WEDNESDAY, June 11, 1873. Luncheon at 2.30; Distribution of Prizes at 3 o'clock.—Fuller particulars on application to the Secretary, Mill Hill School, N.W.

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A GENTLEMAN wishes to DISCOVER who was the Author of an Article on the "Privileges of Women," which appeared in the RETROSPECTIVE REVIEW (1873), Vol. X. He would, if necessary, reward any one who might be able to produce proof.—Address D. B., care of Adams & Francis, 55, Fleet-street, E.C.

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With especial reference to the Laws of Health and the Domestic Arts. The Laboratory, 20, GREAT MARLBOROUGH-STREET, will be open to LADIES on SATURDAYS, from 10 to 4, for the study of Chemistry, under the direction of ARTHUR VACHER, F.R.S. Terms (including materials), One Pound for Four Days or Eight Half-days.

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After referring to the two book-religions of China, those of Confucius and of Lao-tse, Prof. Max Müller proceeds to calculate the proportions which a complete theological library would be likely to assume. There is the literature of the Vedas to begin with, including not only the texts, but the numberless works to which they have given rise, "forming an uninterrupted chain of theological literature, extending over more than three thousand years," besides "the inevitable parasites of theological literature, the controversial writings of different schools of thought and faith," and the effusions of anti-Brahmanic writers, "whose sledge-hammers of argument, and whose poisoned arrows of invective, need fear no comparison with the weapons of theological warfare in any other country." Then there are the sacred law-books, the ancient epics, the more modern *Purānas* and *Tantras*, and the contributions of the various sects with which India has always teemed, some of them of great importance, such as the *Granth*, or sacred book of the Sikhs. Next come the Buddhist scriptures, the bulk of which is supposed to be five or six times as great as that of our Bible; the Tibetan edition, indeed, of the Buddhist canon, which consists of two collections, "numbers about three hundred and twenty-five volumes folio, each weighing, in the Pekin edition, from four to five pounds." The sacred literature of the third Aryan book-religion lies, it is true, within a smaller compass, but for

that very reason its successful interpretation is attended by great difficulties. If to these literary results of Hindu and Persian religions thought there are added all the writings to which Judaism and Mohammedanism and Christianity have given rise, besides those on which are founded the religions of Confucius and of Lao-tse,—the latter of whom is said to have himself written nine hundred and thirty books on different questions of faith, morality, and worship, and seventy on magic,—not to speak of the enormous literature produced by the religion of Fo, or Chinese Buddhism, it will be evident that the difficulty of becoming profoundly versed in the Science of Religion must be as great as seemed to Rasselas the improbability of any mortal ever becoming a poet.

But even if this library of the world's sacred books and their literary offspring had been organized, the student of the growth and decay of the religious convictions of mankind at large would be sadly in want of his requisite materials. There would be nothing from which to gain an insight into the religious convictions of the Greeks and Romans, of the Teutonic, the Celtic, and the Slavonic nations, during their heathen period, and among the Semitic nations, the Babylonians, the Phenicians and Carthaginians, and the pre-Mohammedan Arabs would be unrepresented. In order to get any idea of what all these nations thought on religious subjects, it would be necessary to make a separate collection of materials, gathered "from monuments, inscriptions, traditions, from proper names, from proverbs, from curses, and other stray notices, which require the greatest care before they can be properly sifted and successfully fitted together."

Having drawn this appalling picture, the lecturer next gives us a sketch of what we should see if we were to trace the Nile to its sources in search of relics of ancient faith, gathering together the remnants of Egyptian lore, and investigating the traces of the old African worship of snakes and of ancestors. From the eastern coast of Africa he leads us across the seas, where, "from Madagascar to Hawaii, island after island stands out like so many pillars of a sunken bridge that once spanned the Indian and Pacific Oceans," showing us how everywhere, among the inhabitants of those islands, "there are, if we will but listen, whisperings about divine beings, imaginings of a future life," and prayers and sacrifices, which, even in their lowest form, "still bear witness to that old and ineradicable faith, that everywhere there is a God to hear our prayers, if we will but call on Him." Then he carries us, with a like intent, to the double continent of America, not rich in records of the past, but still affording some materials "for the study of an ancient and, it would seem, an independent faith"; and, finally, brings us back to the old world, where we obtain a hasty glance at "the Shamanism of the Mongolian race, and the beautiful, half-Homeric mythology of the Finnish and Esthonian tribes."

The third lecture begins with the connexion between language and religion, arguing that "the classification of languages is applicable to the ancient religions of the world." It then proceeds to deal with the common Aryan religion, which existed before the separation of the Aryan race, and the common Semitic religion, anterior to the separation of

the Semitic race; after which it attempts to prove that there was also "a common Turanic religion before the separation of the Chinese and the other tribes belonging to the Turanian class." This attempt is exceedingly interesting, but we cannot now do more than mention it. It forms, probably, that part of the work which will give rise to the most discussion. If the author's conclusions on this head are correct, it follows that we can point to three ancient centres of religion identical with the three ancient centres of language, and that we are thus in possession of "a truly historical basis for a scientific treatment of the principal religions of the world."

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Recollections of a Page at the Court of Louis XVI. By Félix, Count de France d'Hézeques. Edited from the French, by Charlotte M. Yonge. (Hurst & Blackett.)

THERE are no more delightful contributions to light or grave literature than memoirs of French life, written by French people. We allude, especially, to the so-called "Mémoires pour servir." Ostensibly, that phrase implies "Memoirs at the service of historians"; but, not unfrequently, it means "Memoirs to serve the interests of the writers." Thus it is notorious that in many cases the writers do not write from memory, but from imagination; and, generally, their record is infinitely more amusing than the most lively reality. To which class of memoirs these "Recollections" belong we should have been puzzled to say, were it not for Miss Yonge's warranty. Even with that sufficient security we are perplexed by various anachronisms. For example, the author is writing, or is supposed to be writing, in 1804, in which year he says of Versailles what was not applicable till the reign of Louis Philippe: "There are few persons who do not know the castle of Versailles, as it has for several years formed an immense museum of pictures." The editor of the translation accounts for this by supposing that the writer interpolated, at a later date, the above, and passages of a similar sort; but, unluckily for the theory, the Count died in 1835, and the museum was first opened in 1837. It is also incongruous to find in memoirs of the Court of Louis the Sixteenth, Latour, a page of the stables (1790), noticed as "first equerry to Madame in 1814," and "Bloqueville of Normandy, a squadron leader in 1821." Our impression of the work is, that it contains a rather large amount of book-making, with some original interesting matter, which illustrates page-life in the old Bourbon palaces, but which would not fill out a moderately sized volume.

Then, as regards the translation which Miss Yonge has edited,—not too carefully,—we cannot say much for it. "*Aides de Camps*" is, no doubt, a slip; but what is to be said of *château* being invariably translated, according to the absolute authority of Sir Lexicon, as "castle." The palace of Versailles is in no sense a castle, though *château* be the French term for it; nor was the little country-house of Monsieur near Versailles—though it was also called a *château*. On every highway and bye-way in France "*Château à louer présentement*" meets the eye, and if the edifice be within the range of the eye also, it is seen to be a villa, or perhaps a shabby eight-roomed country-house. Again, *salle*, for the interior of a theatre, is ill-translated by "hall," and, worst of all, Miss Yonge has allowed the famous lines from Racine, "Enfin, après un an, tu me revois, Arbate," to pass as properly translated by—"At last, after two years, we meet again, Arbaces!" If the ex-page misquoted the original, neither translator nor editor seems to have taken the trouble to refer to 'Mithridate.'

To come to the author of at least the page-life in this volume, we find that he, Félix, Count of Hézeques and Baron of Mailly, was

born in 1774, in Artois. At twelve years of age he was admitted among the pages of the Chamber, but, at the age of sixteen, on the suppression of the pages, he was placed on the list of Court equerries. Subsequently, he emigrated, took some small part in warfare against France, travelled, and returned to his native home in 1796, but, finding it too hot to hold him, emigrated again till the 18th Brumaire opened the way for the safe return of such exiles. The Bourbon Page then took service under Bonaparte, and, after the fall of the latter, accepted civil office, and quietly died, under Louis Philippe, in 1835, leaving his "reminiscences" for the amusement of the world.

In these, the old Bourbonite Page is thoroughly characteristic. Vice, under lace and velvet, with red heels to its boots, is as good, or almost as good, in his eyes, as virtue. Louis the Fifteenth was an unclean personage, but then he had the greatest respect for his daughters, who "enjoyed the consideration that virtue always commands from the most immoral men." Madame Du Barry herself had been so near to royalty as to claim exemption for little breaches of morality, after she became a widowed concubine. "She was as decent and regular as possible, in externals. . . ." If she went astray otherwise, "it was with the precautions that the King's memory required, . . . so that the public never knew anything about it." The Comte d'Artois (afterwards Charles the Tenth) was virtuous after a similar fashion. He is called "a volatile spouse," the true English of which is, that he was a most immoral and contemptible husband; but he made royal amends for it. "The Prince was as reserved as possible in his transgressions, and . . . he concealed those breaches of morality as much as he could." There is a well-known French saying,—"*Où, diable! la vertu va-t-elle se nicher!*" The Bourbon Page lets us know, at least, where Virtue once lodged—and where nobody would have thought of looking for her. Referring to the Marshal de Richelieu, in his old days, at the Court of Louis the Sixteenth, the Page says,—"I will not recur to him at the Court of Louis the Fourteenth, fed with sugar-plums in Madame de Maintenon's rooms, when there were not many beauties able to continue cruel to him, even under the wing of virtue." It was not likely that the Maids of Honour would be much scared by the widow of Scarron.

Louis the Sixteenth comes before us in these pages as a strong-bodied and weak but amiable man. One of his feats of strength was to hold out at arm's length a very heavy shovel, with a little page standing on the end of it. We see the queen in the gallery at Versailles, and a prematurely old, grey-haired woman, but still proud—proudly patient—in the tumbrel which bore her to the scaffold. The Page discriminates as to the murderers of her little son, the Dauphin. If the boy's long and cruel agony began with Robespierre, it was not brought to a close till the Convention was more than a year old, and the Count d'Hézeques brings in both "Guilty."

But it is not our intention to deal with the details of royal personages with which every one is well acquainted. What is really novel and full of amusement in this volume is to be found in the professional experiences of the writer in the youthful office which he filled.

Let us, therefore, treat of those insolent, amiable, audacious French pages only. It was no easy matter to get enrolled among those young gentlemen. "Gentlemen" is the word, and yet hardly sufficient. "To be received as page, it was necessary to prove at least two hundred years of direct noble descent, and to have an allowance of 600 livres for minor expenses." Everything else necessary for boys and pages, from school-masters to amusements which pedagogues would not willingly approve, was found by the State.

When the Count first went to Versailles, the king had a hundred and fifty-eight of these graceless boys, Pages of the Chamber and of the Stable, for foot and horse service, and varying in age from twelve to sixteen or eighteen years of age. The Princes of the Blood also maintained a score or so of these lads. We need not go into the various reforms effected with regard to this youthful body, till they were altogether reformed out of existence. To speak of them generally, they were under tutors and governors, but had a special lodging in the Rue de l'Orangerie. The dress of a Page of the Chamber, crimson velvet and gold, cap and feather, cost 1,500 livres. The undress was scarlet cloth, with gold and silver lace. The duty of Pages of the Chamber, taken eight at a time, consisted in helping the king to "get up" and at his toilette, to follow him to mass, light him to his room on his return from hunting, and, as he was going to bed, to give him his slippers—a page to each slipper!

In the field, or in times of peace or mimic field-days, the pages acted as Aides-de-camp to the king's "Aides," and thus learned something of the calling in which they hoped afterwards to distinguish themselves. Striking contrasts entered into their service. Acting war in the morning, they studied a little (and hated their teachers) at noon; some waited on majesty; others held up the trains of princesses; others again, slept in chapel, or ran about the dressing-rooms of the actresses, and, at the court balls which brought the well-spent day to an end, displayed a refined delight in attaching themselves to ladies who needed their ready service, which the ladies themselves never forgot. It was a delicious life, but it had only its "little day."

These noble valets were lodged like princes. The king allowed eighty thousand francs a year for their table,—generously contributed out of the taxes, which also supplied these lads with champagne by the dozen. Chapel, library, and billiard-room did for all, according to their application. Chapel and library were quiet places; the billiard-room, for noise, "resembled the cavern of Gil Blas." Probably, the crimson-velveted and Spanish-capped Pages of the Chamber treated *de haut en bas* the Pages of the Stable, who rode in the *suite* of the king and princesses, and who wore blue-laced coats, with laced red waistcoats and breeches. In both divisions, the elder pages ruled the younger with a rod of iron. The least involuntary fault on the part of the one was brutally punished by the elder. The slightest manifestation of ruffled temper was visited on the part of the "master" by the most cruel treatment. One of the victims carried to the grave, when an old general, the impress of a spur, with which, in his page days, he had been branded by his master-page, red hot! We are told that this discipline

made the pages the best tempered and most obedient men when they passed into the army as officers. As far as books were concerned, the education, it is allowed that it was a sham. They forgot the little knowledge they brought, but went away knowing in vice and lax, not to say worse, immorality.

In all pleasant things, the pages seem to have been apt scholars. Among the duties of the Pages of the Chamber was included that of waiting on the king and royal family at the theatrical representations, in the then gorgeous theatre at Versailles. They had their places in the box of the First Gentleman, whence they carried the royal commands to the stage by a little staircase. They also carried the invitations, if not orders, of persons below royalty. "The old Marshal de Duras, always gallant, often sent us to fetch the actresses to his box to receive a compliment, or, sometimes, a kiss. He advised us to kiss their hands." The page in waiting knew better. As he conducted the virtuous Idamé or the haughty Aménida down the little staircase to the stage, he had his plumed cap under one arm, and the lively actress in the other.

If the royal pages affected a certain impertinent reserve within the magnificent theatre in the palace, they had none of that apparently modest quality in the public theatre of the town. Five or six boxes on the ground tier of that house were always filled by a good number of the hundred and fifty pages at Versailles. Their audacity was almost intolerable. They sharply criticized the actors, roughly reviewed the piece being played, and even tried to control the pit. Pit and page were often at issue. On one occasion, a Page of the Stable, named Frébois, ordered a hot milk-posset to be brought into his box, on the front of which he placed it, for his special enjoyment. An angry voice from the pit uttered the cry of "Down with the posset!" And the voice was promptly obeyed, but in a rather unexpected manner. The impudent page quietly arose, took the jug in hand, turned it upside down, showered its hot contents over the pit below them, and, no doubt, he shared in the loud laugh as the half-scalded people scrambled from beneath the burning shower.

That pit, however, was beginning to take courage, and to speak out, or to try joking utterances before the wilder shriek went forth against the royal family. One night in 1788, most of the family being present to see the representation of Paesello's opera, 'King Theodore at Venice,' there was one of these preparatory cries. There was a scene in which King Theodore's servant bewailed his master's pecuniary embarrassment. He had frequently to exclaim "What shall we do?" and at one of these queries, a shout from the pit was heard of "Assemble the Notables!" Let us add here that our Page states that Joseph Chénier was moved to his hatred of kings generally, and of Louis the Sixteenth in particular, because that unlucky monarch gave the first hiss when Chénier's tragedy, 'Azemire,' was acted at Fontainebleau. La Harpe says that the tragedy was "outrageously hissed from beginning to end."

Following the pages to mass, in their attendance there, as in the theatre, on sacred majesty, we come upon a curious incident. After mass, and before service, the consecrated bread was handed round. It was a large roll.

Louis the Sixteenth used to take a knife out of his pocket, cut off a piece, and give the remainder to the Pages of his Chamber. Sometimes, taking less trouble, he would simply bite off as much as he wanted. "On the day," writes M. le Comte, "that I was entered among the pages, I had the piece that bore the marks of the king's teeth, and in my provincial ecstasy, ate it reverentially." Such a statement is quite credible. Divinity seemed to "hedge" a king of France and Navarre. His bed-room was as sacred as a church. No one ever passed through it, even in the daytime, when the chamber was tenantless, without pausing, and bowing to the bed, as if it were the altar of a divinity; and when this divine majesty went humbly, once a year, at Easter, to take the sacrament, at Notre Dame, he rode, indeed, in his state carriage, showing "humility" by having only two horses harnessed to it! What the horses thought of it is another question. "Two Pages of the Chamber, and two of the Stable, took post between the driver and the body of the carriage, with their faces towards the latter, *standing on one foot*, on a little plate on the spring called 'page carrier.' Twelve Pages of the Great Stable were perched behind, and they, with the company inside the carriage, made from twenty to twenty-five persons whom those horses had to draw." It was the custom for the princes never to drive to church with more than two horses; but, we are sorry to hear that "the Count d'Artois was the only member of the royal family who did not attend to these religious duties."

As the Revolution was felt approaching Versailles, the pages shared in the reforms that were hurriedly made. All those of "the Chamber" who did not become Equerries were amalgamated with those of "the Stable"; and their last turn of duty was with the royal family, by whom those lads stuck bravely and dutifully, when they dwelt in the Tuileries, which, after having been abandoned for a century, was hastily put in repair for their safe keeping, rather than in their honour. The guard at this palace-prison consisted chiefly of members of the masses who had destroyed the Bastille. The Page makes a page-like complaint of their want of gallantry, in refusing "to receive from the hands of the pages the trains of the princesses' robes, which they ought to have carried, according to etiquette, on entering the King's room or the chapel. This duty, considered an honour by the first houses in the kingdom, was disdained by persons who, six months before, were at the feet of those whom they so despised." Want of gallantry to a lady, especially to one in distress, was the worst of crimes in the eyes of a Versailles-bred Page of the Chamber.

That band of brilliant, saucy, graceful youths dissolved in the storm which overthrew their mistresses. With all their naughtiness, they did not, as a body, lack qualities which showed there was something among them above the outward symbols of the gentleman. Audacious they were, no doubt, but they were remarkable for their politeness towards women, wherever they could pay the homage; and also for their bravery wherever courage was needed. How they generally fared in the storm by which they suffered dissolution, as pages, can only be guessed by the destinies of a few. De Gueheneuc, a Breton youth, was massacred at

Rennes, during the first troubles. Du Blaisel took service with the Austrians, in honour of his queen. De Bigny, of Bourges, was killed at Quiberon. Bernetz became a Vendean chief. D'Hosier was sentenced to death for being concerned in the conspiracy of Pichegru and Moreau, but he was pardoned. The younger Collins, from Flanders, became a page to Bonaparte. In Boisfremont, art recognized a favourite son; and Montlean, of Angouleme, was an equally favourite actor at Hamburg, till the *émigrés* returned, and he resumed his sword and his nobility. There was one English youth among them, Henry Swinburne, erroneously called here "Sir Henry." We take him to have been Mr. Swinburne, of Hamsterly, the son of the author of the popular book of travels in Spain and the Two Sicilies. This son, Henry Joseph (born in 1772) had for godfather the brother of Marie Antoinette, the Emperor Joseph. The English ex-page, if we are right in so identifying him, was a captain in the English 82nd regiment, when he perished by the foundering of H.M.'s ship Babet, in the Gulf of Mexico, in 1801. He was then on his way to Jamaica, having been appointed Aide-de-camp to the Hon. J. Knox, governor of the island.

From what we have said, our readers will be right in concluding that this volume of Court-life is amusing generally, but especially so in the details which refer to the manners and customs of the by-gone Pages of the Chamber at Versailles and Fontainebleau.

SCOTCH FAIRIES.

The Guidman o' Inglismill, and The Fairy Bride: Legends of the North. With Glossary and Introductions, Historical and Legendary. (Edinburgh, Edmonston & Douglas.)

LITTLE more than fourscore years have elapsed since Sir John Sinclair recorded, in his 'Statistical Account of Scotland,' that the old belief prevalent in the Highlands as to the existence of fairies was not then quite obliterated. We are glad to learn that the harmless and poetical belief has somewhat revived. Knowledge may have increased, and superstition may have decayed, in the North; but—so we learn from the pleasant Introduction to this brace of rhymed legends—the fairy people are still "frequently seen," of course in out-of-the-way places and under particular circumstances. When the fairies are seen and their music heard only by "travellers," we receive their accounts with the reserve inspired by the "strange stories" with which travellers are credited. What one requires is respectable testimony; and we come very near to it in an old couple known to the author of the 'Guidman,' who related to him their having "jointly and severally seen the good people in troops enter, in procession, the Castle Hill of Inverugie." The husband, we are told, "a worthy and honest man," declared, "with the strongest declarations of verity," which, to us, render his story suspicious, that he had passed "part of a summer eve lying, with his ear on the turf, listening to the delightful music which was executed by the fairy minstrels within the mount." Perhaps the honest man who was lying on the turf said he was listening *for*, and not *to*, the music of the fairies in whom he believed. Modern science and modern shrewdness are very impertinent in their dealings with fairies

and fairy property. There would be no use in picking up an elf-shot and sending it to the Society of Antiquaries as a curiosity. Colonel Lane Fox, or some other expert, would only smile, and call it a pre-historic arrow-head.

The poor fairies, like the "puir De'il," have had much laid to their charge with which they were in no way concerned. Young witches, it will be remembered, were the especial favourites of the latter; and when these came to grief and shame, the De'il was made to bear the guilt of some cunning wretch who had probably assumed the dignity for the nonce. So with the fairies. If a child proved to be an ugly likeness of his parents, it was because he was a "changeling"; and the poor little creature was lucky if hot coals were not put on his toes, to test whether he was of mortal birth or not. Again, a wife suddenly disappeared from her husband's house. The public report did not unpolitely conclude that she had gone to the De'il, but that she had been carried off by the fairies. Husbands, too, would occasionally stay away from home; but their wives generally found them, if not with a lass of fairy-like characteristics, yet in fairy-like resorts, where mortals were least likely to penetrate. The Scottish wives seem to have been resolute in rescuing their husbands, but the latter do not appear to have been so much concerned for their wives. There is record of one, at least, who beheld his erect wife on horseback in a fairy Hallowe'en procession. He might have recovered her, by pulling her down; but he let her pass, and lost her for ever—in which legend there is an allegory, with a moral appended to it.

As the book before us has as much to do with fairies in the prose Introduction as with the same graceful beings in the two poems which follow, we have willingly tarried with the former. We now turn to the legends in rhyme, which illustrate fairy and ordinary life combined. We will not mar the stories by revealing their details, but we will say of the execution, that it is light and refined, delicate in touch, yet vigorous in colour; and the first legend has the greater measure of strength. We avoid the story by quoting one of the capital songs to be found in it. The air is 'Muirland Willie':—

Watt o' the Hill cam' doun the brae,
Trigly buskit frae tap to tae,
Ridin' fu' crouse on his dappled grey—
Wattie wis fidgin' faim;
"An', aye," quo' he, "whate'er betide,
Some canty bit lass I'll mak' my bride,
For winter is comin'—my bed's o'er wide—
I'll lie nae mair my lane."

Wattie gaed hoddlin' to the mill.
"Here's routh," quo' he, "to woo at will,
Jenny an' Meg an' Bess an' Lill,
Tibbie an' Kate an' Jane.
Lasses,—I'm here a wooer to woo,
Will ane o' ye come an' be my doo?
I've siller, an' lan', an' mony a coo—
I'm tired o' lyin' my lane."

The lasses skirled a loud "tee hee!"
But ilka ane cried, "wull ye tak' me?"
Better an' auld man's dawtie be,
Wi' walth o' gear, than nane.
"Wattie," quo' they, "just steek yer een,
Grip wha ye like, she'll ne'er compleen;
Better a cuttie than wantin' a speen—
Ye'se lie nae mair yer lane."

The above has the genuine ring in it, and will, we hope, tempt readers to seek other melody and other entertainment in the volume, for themselves.

Oriental and Linguistic Studies; the Veda, the Avesta, the Science of Language. By W. D. Whitney. (New York, Scribner & Co.)

PROF. WHITNEY's name is so well known through his 'Lectures on Language,' published about five years ago, that we feel some regret that the present volume is not entirely devoted to the same subject. The general reader will hardly be much interested in the earlier essays, which are mainly occupied with the interpretation of the Rig Veda, and certain unnecessarily severe censures on other scholars. But the Essays on 'Language' will interest a far wider circle of readers, for the author is always clear and vigorous, and very often his remarks are eminently suggestive, and open a new track to the student. We are only sorry that even here he allows too much space to personal attacks.

By far the best of the earlier essays is that on the Avesta, and it has the great advantage of dealing with a subject new to most readers. Prof. Max Müller and Dr. Muir have already introduced us into the old Vedic world, and we need no better guides. But the Avesta is an almost untrodden field, and we have here, in some fifty pages, a brilliant sketch of the whole literature of ancient Persia, with a review of the successive attempts of European scholars to discover and decipher the records. Anquetil du Perron was the one who led the way; and little as his own attempts at translation may have been worth, it was he who first cultivated the friendship of the Parsi priests in Surat, and brought home to France the first collection of ancient MSS. His lot was cast in the very centre of the great struggle between the French and the English for the possession of India. He landed at Pondicherry in August, 1755; and in 1761, on the overthrow of the French power by Lally's surrender, he returned to Europe. It is a little gleam of sunshine to find "that he returned in an English vessel, upon which passage and protection had been granted him by the English authorities." He published his translation in 1771; but as his only medium of communication with his native teachers had been modern Persian, his three quarto volumes could give only a faint idea of the original. Burnouf was the first scholar who attacked the Avesta problem in a scientific way, and he has been followed by a series of investigators, such as Westergaard, Spiegel, and Haug:—

"By the labours of these and other scholars, the first task of Zoroastrian study has been pretty satisfactorily accomplished; the whole traditional material has been placed before us, in the best form that the circumstances permit. But the second and far more difficult task—that of discovering and correcting the errors of the tradition, of establishing the true form and relation of the sacred texts, and ascertaining their whole meaning,—is hardly more than begun. The grand outlines of Zoroastrian doctrine and precept are made out; but on the interpretation of every chapter and paragraph, of almost every sentence, rest numerous uncertainties. In the old days of ignorance, Anquetil's version was implicitly accepted as authoritative; now that its worthlessness has been proved, there is nothing, and there may long be nothing, to take its place. In behalf of Spiegel's translation, neither its author nor any one else would claim more than a temporary and provisional value. The Avesta is far harder to master than the Veda, because the materials for its elucidation are both less abundant and less comprehensible; and if students of the Veda have to confess their pre-

sent inability to render with certainty considerable portions of its text, and their fear that much will remain for ever an insoluble enigma, it would be wholly unreasonable to expect agreement and certainty among the interpreters of the Avesta."

Among the linguistic essays, one of the best is that entitled 'Schleicher and the Physical Theory of Language,' being a review of two pamphlets published by that lamented scholar in 1863 and 1869, on the application of the Darwinian theory to language. Schleicher there put forward the theory of the independent and organic life of language in its extremest form. Prof. Whitney strongly maintains an opposite theory, but we are not sure that he does justice to his opponent's view. Thus, we quite agree with most of the following remarks in regard to what is often called "phonetic decay":—

"The ways in which this tendency works itself out are indefinitely various, depending upon the variety of human circumstances and human habits, as well as upon preferences and caprices which come up in a community in a manner often strange and unaccountable, though never justly awakening the suspicion of an agency apart from and independent of man. . . . The laws of phonetic mutation in speech are in part the laws of the physical relations of articulate sounds; but only in part, for else the phonetic history of all related tongues would be essentially the same; the other great and indeterminable factor is the will of men, in the forms of choice, willingness or aversion to articulating effort, sense for proportion and euphony, conservative tendency or its opposite, and other the like."

But surely the absolute universality of the Darwinian law would never involve such a consequence as this, "that the phonetic history of all related tongues would be essentially the same;" or what would become of climate, race, &c., as widely modifying influences? We see their effects in modifying animals and plants, as they are transferred from one region to another; and we should naturally expect equal, and indeed still more subtle, changes in the still more delicate organism of human speech. The essay on 'Steinthal and the Psychological Theory of Language' is an able protest against attempts to solve linguistic problems by the *à priori* instead of the historical method. Psychology may be useful in suggesting hypotheses, but everything must be checked by continual appeals to facts, if we are to avoid losing ourselves in mere dreams, and a hopeless chase after some favourite "idols of the theatre."

An interesting essay on 'Language and Education' deals with questions discussed equally on both sides of the Atlantic. In America, as here, the contest is being fought between the advocates of classical studies and natural science; and the essay endeavours to bring about a compromise between the two parties. One remark especially is well worth bearing in mind, for each section of educationists is in turn tempted to forget its truth:—"So long as education is founded on knowledge, and as knowledge increases, the educational value of each single department and body of knowledge must diminish."

Our last extract shall be the following eloquent passage on the gradual formation of language:—

"We do not easily believe that the speech we learn is something made by our predecessors for our benefit, because we are clearly conscious of our own little power over it, to extend, alter, or amend

it. But this is simply the token and effect of the infinite littleness of our individual activity, as compared with the mass of all that has been done and is doing by others; the insignificance of each of our predecessors was like our own; but the sum of the infinite series of infinitesimals is the substantial product, language."

A Winter in Morocco. By Amelia Perrier. (H. S. King & Co.)

MISS PERRIER writes in a lively and pleasant manner, but she does not study brevity. Much of her book is spun out to a needless length, and she constantly enters into minute details, which few readers will find interesting. We may mention, as an instance of this, the chapter devoted to the hotel in which Miss Perrier stayed when she was at Tangier. The copious description of the landlady's contrivances for making the most of the rooms in her house would suit a manual of domestic economy. Again, there is an amusing passage about the niggardly practices pursued with regard to the services of the English Church in Tangier. Miss Perrier states that, owing to the want of a plate for collections, the English consul's hat had to be passed round one Sunday, while the following Sunday a tobacco-pouch did duty. She goes on to say that when notice is given to the English of an intended service, a piece of whitey-brown paper is sent round early in the morning, and put in turn under the door of each bed-room in the hotel. The person occupying the bed-room is requested to read the paper and push it back again, so that it may go on to the next visitor. All this is capitally told, and the effect of the description is ludicrous in the extreme. However, Miss Perrier is not content with bringing out so forcibly these distinguishing features of what a notorious play calls political economy. She thinks it necessary to add that the cost of note-paper and envelopes sufficient to provide each visitor with a separate notice would be one and tenpence a year, and she enlarges on the possibility of either this sum, or the quantity of paper it would purchase, being sent out to Tangier. There is such a thing as running a joke to earth. The same fault prevents our making much use of Miss Perrier's descriptions of scenery, and of the outward aspect of Tangier. Almost everything is overdone, and this is the more to be regretted on account of the novelty and interest of much of Miss Perrier's material.

Starting with an allusion to the prevailing ignorance of English people about Morocco, Miss Perrier introduces us to many singular features of Moorish life. The state of the streets of Tangier seems to have impressed her very much on her first landing. We are told that the paving is so infamous as to have called for a marked censure from Blondin, who "has recorded in the visitors' book of the hotel in which he stayed while in Tangier, that previously to coming to that town he thought he could walk upon anything, but the main street of Tangier convinced him that he had been labouring under an error." It seems that when the Bashaw of the province was addressed on the subject of these streets, he refused to do anything for their improvement, saying, "If the streets were well paved, what would become of the lantern-makers?" Among other things which interfere with the comfort of pedestrians, the sourness

and awkwardness of the camels are especially mentioned. The danger of either receiving a severe bite, or being crushed against a wall, is not to be made light of; and Miss Perrier emphatically dissents from those who have praised the camel for its gentleness. A singular trait, observed by Miss Perrier in the course of her walks about Tangier, is the use to which the Moors put street-door knockers. In most other places the knocker is used by persons outside when they want to attract the attention of those who are within. The people of Tangier, like the ancient Romans, go on an exactly opposite principle. Persons inside a house knock in order to attract the attention of those who are outside; in other words, any householder who wants a street-boy to take a message knocks at his own door till the sound brings up a number of competitors for the office. Sometimes, when there is a scarcity of boys, five or six knockers will be going incessantly for half an hour. Perhaps we cannot wonder at knockers being utilized in this manner by a people which entertain such views about visiting as those mentioned in one part of this volume. Miss Perrier tells of a young gentleman, from Gibraltar, who was cordially welcomed at a Moor's house, and became a constant visitor. Once he happened to call when the Moor was out, and waited for his friend's return. The Moor was told by some of his fellow-Moslems, who were much scandalized by this friendly intercourse with a Christian, that the young man was in the habit of visiting his wife in secret, and was at that moment in his house. Being a man of hasty and violent temper, the Moor rushed at once into his house, found the young man there, and, without asking a question, stabbed him to the heart.

Religious animosity and credulity furnish Miss Perrier with other noticeable instances. The feeling which prevails between the Moors and the Jews is exemplified by the conduct of a Moor whose brother was poisoned by a Jew, and who, in revenge, vowed that he would kill a hundred Jews. He actually killed twenty or thirty without being brought to justice, for, though the authorities professed to make a search for him, he was able to continue his work without being really molested. At last, however, he murdered a Jew who was under French protection, and then the representatives of France insisted on his being taken and executed. The Christians of Tangier have a yearly demonstration against the Jews, which consists in hanging Judas Iscariot in effigy. An amusing story is told of a gentleman at one of the hotels being aroused one morning, and asked if he would object to having "a person" hanged out of his bedroom window. The gentleman thought lynch law had been suddenly introduced into Tangier, and was dressing hastily with a view of interceding for the life of the victim. It turned out, however, that the "person" who was to be sacrificed was only the effigy of Judas Iscariot, and that the especial object of using that window was to bring the matter home to three or four families of Jews who lived in sight of the hotel. In her chapter on "Superstitions in Morocco," Miss Perrier relates a few legends of some interest. One of these refers to a saint to whom his enemies served up a stewed cat as being a certain poison. The saint calmly put his hand in the dish, and, to the horror of

those who plotted against him, forth "sprang from beneath his hand, with a growl and a spit, a huge black cat, which, with bushy tail and fiery eyes, jumped from the table, dashed through the open door, and was seen no more." We may conclude this notice of a book, which a little more pains and condensation would have rendered worthy of warmer praise, with the reply made by a Moorish groom to his master, who told him to bruise some oats and give them to a horse. "If Allah," said the groom, "had thought bruised oats good for horses he would have made them grow bruised."

OUR LIBRARY TABLE.

THE first two works with which we have to deal are both French books of the week; both political, both uninteresting. The one is *Les Uns et les Autres*, by M. Eugène Pelletan, published in Paris by the Librairie Pagnerre, and sold in London by Dulau & Co. The other is a second series of M. Henri d'Ideville's *Journal d'un Diplomate en Italie*, which relates his life at Rome in 1862-6, and which is published by Messrs. Hachette, of Paris and London. M. Pelletan's book, which is the more noteworthy, consists of rambling biographies of De Maistre, Lamennais, the first Napoleon, Béranger, and Lamartine; the whole introduced by a Preface, which is a violent attack upon French so-called "Conservatism."

MR. DEVEY'S *Comparative Estimate of Modern English Poets* (Moxon & Co.) might have been written in Leipzig or Berlin. The author has the Teutonic love of a *Standpunkt*, and he hankers after a *Psychologische Auffassung*; but, like many Germans, he wants real critical faculty, and, in spite of an elaborate nomenclature, he is commonplace and dull. It is a pity he has not something of German accuracy. Mr. Swinburne does not usually spell his name "Swinbourne"; Persius, the satirist, is not usually styled "Perseus"; Boccaccio, with Mr. Devey, has sometimes three, sometimes four "c's"; "Parnel" would be the better for another "l"; Campbell called his poem "Theodric," and not "Theodora." Readers of the "Lay of the Last Minstrel" will be puzzled by "Cranistoun." "Beaudelaire" is, we suppose, meant for Baudelaire; and we may remark that the Ancient Mariner shot an albatross, not an "alabatross." "Iphigenia of Tauris" is scarcely a correct translation of 'Iphigenie auf Tauris'; while "Goetz Berlichingen" is nonsense. "Hudibras is the only satirical poet who did not wield his lash in the English heroic couplet," is one of the most absurd sentences ever penned by a critic of English literature.

RAISED by the Earl of Leven, by virtue of a commission from William the Third, Leven's or the Edinburgh regiment was completed to its full strength in four hours. The regiment was officered by a body of Scotch officers and gentlemen, who had fled to Holland to avoid the persecution of James the Second, and the men were furnished by the population of Edinburgh. The date of its birth was the 19th of March, 1689, and a little more than three months later the corps distinguished itself by its gallantry and steadiness during the rout of Killiecrankie. From the date of that action down to the capture of Martinique, in 1809, a long list of achievements illustrates the history of the King's Own Borderers, as they are now called, including service of the most varied description, both at sea and on land, and in every quarter of the globe. Among the most noteworthy of the battles and sieges, &c., in which the regiment took part, may be mentioned the battle of the Boyne, the siege of Namur, at which, by the explosion of a mine, 20 officers and upwards of 500 men of Leven's were killed, the battles of Fontenoy, Culloden, and Minden, Lord Howe's victory of the 1st of June, and Sir Ralph Abercrombie's expedition to Egypt. The task of editing the *Records of the King's Own Borderers* has been carefully performed; but it strikes us that, without

sacrificing accuracy, Capt. Higgins might have rendered the book more attractive by introducing a few personal anecdotes and scraps of military archaeology. The result of the omission is that the records are dreadfully dry, and will be read, we fancy, by none save the professed historian and the officers of the corps. They are published by Messrs. Chapman & Hall.

WE are glad to be able to express our approval of Mr. Wyld's new map, designed to show the march of the Russian troops on Khiva. It is well engraved and printed in colours, and has been conscientiously compiled from the best available sources. The lines of march of the Russian columns are in red, and the places recently occupied by Russian troops, on the east coast of the Caspian, are all correctly shown. The Persian boundary is carried along the line of the Attreck river and the Daman-i-Koh range; but Sarrahs and Merv should not have been included within the red line showing the Khivan territory. It is quite certain that neither of these places belong to Khiva. Sarrahs is, we believe, actually occupied by Persian troops, and Merv ought also to be included within the Persian boundary line, although the valley of the Murghab is still in the hands of Turcoman tribes.

THE *Field Pocket-Book for the Auxiliary Forces*, by Col. Sir Garnet Wolseley, purports to be only a compilation from that admirable and well-known work, 'The Soldier's Pocket-Book'; but it contains some new matter of the most valuable description. We especially note the first few pages, in which is given some excellent advice, peculiarly applicable to the Auxiliary Forces. Sir Garnet Wolseley is bold enough to protest against the notion that a volunteer or militia regiment can, under any circumstances, be as good as a regular regiment; and, in thus telling the truth, he has rendered a service to those for whose benefit this work has been brought out. Speaking of the Auxiliary Forces, he says, "The difference between them and line regiments is not in their respective knowledge of drill; it is in discipline, an element that can be neither bought nor learnt from books, nor suddenly created. . . . It is discipline that creates confidence." We may sum up our opinion of this excellent work by saying that it is exactly the right thing, that it contains neither too much nor too little, that it is simple and yet attractive, and that the volunteer or militiaman who masters its precepts will find his value to his country increased to an incalculable extent. The publishers are Messrs. Macmillan & Co.

WE have on our table *Eugene's Elementary French Lessons* (Williams & Norgate),—*The Victoria Geography*, by Mrs. Valentine (Warne),—*Subsidia Primaria, III. 'Compound Sentences,'* by the Editor of the Primer (Longmans),—*The Law of Master and Servant*, by W. A. Holdsworth (Routledge),—*Notes of a Course of Nineteen Lectures on Natural Philosophy*, by G. F. Rodwell (Churchill),—*The Noaic Deluge*, by the Rev. S. Lucas (Hodder & Stoughton),—*Neuralgia and Kindred Diseases of the Nervous System*, by J. Chapman, M.D. (Churchill),—*A Theory of the Fine Arts considered in relation to Mental and Physical Conditions of Human Existence*, by S. M. Lanigan, A.B. (Burns & Oates),—*Life and Missionary Travels of the Rev. J. Furniss Ogle, M.A.*, edited by the Rev. J. A. Wylie, LL.D. (Longmans),—*The Life of John Thomas*, by C. B. Lewis (Macmillan),—*A Biographical Sketch of Sir Anthony Panizzi*, by R. Cowtan (Asher),—*Ruined Castles, Monuments of Former Men in Vicinity of Banff*, by J. Spence (Edinburgh, Edmonston & Douglas),—*Record of Draught of Water of Sea-Going Ships leaving Ports in the United Kingdom (Virtue)*,—*A Practical Treatise on the Manufacture of Paper in all its Branches*, by C. Hofmann (Low),—*The Land of Ind*, by J. Kerr, M.A. (Longmans),—*Missionary Enterprise in the East*, by the Rev. R. Collins, M.A. (King),—*Parables for Children*, by the Rev. E. A. Abbott, D.D. (Macmillan),—*The Three Homes*, by F. T. L. Hope (Cassell),—*Lost Gip*, by Hesba

Stretton (King),—*Passages from English Poetry, with a Latin Verse Translation*, by F. E. Gretton, B.D. (Bell & Daldy),—*Versicles, from the Portfolio of a Sexagenarian* (Longmans),—*High Church*, by H. H. A. S. (Bemrose),—*The Modern Jove, a Review of the Collected Speeches of Pio Nono*, by W. Arthur (Hamilton & Adams),—*The Holy Catholic Church, its Divine Ideal, Ministry, and Institutions*, by E. M. Goulburn, D.D. (Rivingtons),—*The Prophet of Carmel*, by the Rev. C. B. Garside, M.A. (Burns & Oates),—*The Plan of St. Luke's Gospel*, by the Rev. W. Stewart, M.A., B.D. (Glasgow, Maclehose),—*Sermons*, by the Rev. William Vernon Harcourt (Simpkin),—*An Exposition of St. Paul's Epistle to the Romans*, by J. Colet, M.A., translated by J. H. Lupton, M.A. (Bell & Daldy),—*Moderne Culturzustände im Elsass*, by L. Spach, 2 vols. (Strasbourg, Trübner),—*La Chambre de l'Édit de Languedoc*, by J. C. de Lavalette (Paris, Sandoz & Fischbacher),—*Ueber die Französische Geistesbewegung im neunzehnten Jahrhundert*, by F. Kreyssig (Williams & Norgate),—and *Les Chevaux de pur Sang en France*, by Baron d'Etreillis (Paris, Rothschild). Among New Editions we have *A Grammar of the Pukhto, Pushto, or Language of the Afghans*, by Major H. G. Raverty (Williams & Norgate),—*The Tragedies of Æschylus*, by E. H. Plumptre, M.A. (Strahan),—*The Tourist's Conversational Guide to France, Germany, and Italy*, by Dr. J. T. Loth (Simpkin),—*Nixon's Cheshire Prophecies* (Simpkin),—*London Illustrated* (Herbert),—*Hitherto*, by Mrs. A. D. T. Whitney (Low),—*Little Hodge*, by E. Jenkins (King),—and *Spring Time; or, Words in Season*, by S. Cox (Griffith & Farran). Also the following Pamphlets: *Consular Jurisdiction in Turkey and Egypt*, by J. C. McCoan (Ridgway),—*Foreign Politics and England's Foreign Policy*, by Col. H. Crealock (Harrison),—*Remarks on Law Reform*, by G. W. M. Dale (Butterworths),—*On the Divorce and Marriage Laws*, by Virginius (Town and Country Publishing Company),—*British Ships and British Seamen* (Eyre & Spottiswoode),—*Wrecks, Casualties and Collisions*, by H. Jeula (Spottiswoode),—*Notes on the First Book of Benson's Geometry, and concerning the Circle*, by L. S. Benson (New York, Burnton),—*The Micrographic Dictionary*, Part IX. (Van Voorst),—*On Common Sense*, by J. Donaldson (Truelove),—*Nameless: a Novel*, by F. A. N., Part I. (Town and Country Publishing Company),—*Old English Songs, for Schools*, Harmonized by J. Hullah (Longmans),—*Lyric Leaflets*, No. I. (Town and Country Publishing Company),—*Religion: a Grand Mistake*, shown by a Clergyman (Longmans),—*Pew and Pulpit Photographs*, Nos. I., II. and IV. (Longmans),—*An Exposure of the Authorized Reply of the Council of the English Church Union to the Rev. W. E. Scudamore's Remarks on its Memorial and Petition to Convocation*, by W. E. Scudamore (Rivingtons),—*Visitation Courts and Synods*, by B. Harrison, M.A. (Rivingtons),—*Man's Natural, Moral, Wedded, Fallen and Redeemed Life* (Hamilton & Adams),—*The Lord's Supper*, by the Rev. C. Molyneux, B.A. (Hodder & Stoughton),—and *Die Kommunal-Besteuerung in England und Wales*, by T. Bodiker (Berlin, Kortkamp).

LIST OF NEW BOOKS.

Theology.

Ellis's (Rev. E.) *History of the Church of England*, 8vo. 26 cl.
Holy Eastern Church, 2nd edit. 12mo. 3/6 cl.
Hore's (Rev. A. H.) *Church and No Church*, 12mo. 4/6 cl.
Howson's (J. S.) *Character of St. Paul*, 3rd edit. cr. 8vo. 5/ cl.
MacLachlan's (Mrs.) *Notes on the Parables*, post 8vo. 4/ cl.
Strength of My Life, Large Print Readings for Sick and Aged, 16 Wesley's (Rev. J.) *Works*, Vols. 10, 11, 12, 8vo. 3/ each, cl.

Law.

Davidson's *Precedents and Forms in Conveyancing*, 2nd edit. Vol. 3, in 2 Parts, royal 8vo. 52/6
Lindley on Partnership and Companies, 3rd edit. 2 vols. 70/ cl.
Pratt's (T.) *Law of Friendly Societies*, by E. W. Brabrook, 8th edit. cr. 8vo. 5/ bds.

Fine Art.

Cussan's (J. E.) *Furniture, &c.*, in Parish Churches of Hertfordshire, cr. 8vo. 4/ cl.
Leitch's (R. F.) *Course of Water-Colour Painting*, 8vo. 5/ cl.

Poetry.

Cotterill's (H. B.) *Poems*, *The Angel of Life, Solitude*, cr. 8vo. 4/6
Carleton's (W.) *Farm Ballads*, 12mo. 1/ bds.
Davenport's (R. A.) *History of the Bastille*, new edit. cr. 8vo. 6/ cl.
Gatty's (A. S.) *Aunt Judy's Song-Book for Children*, 2nd ser. 4/6

Gibbon and Ockley's *The Saracens*, 12mo. 1/6 swd.
 Monseil's (Rev. J. S. B.) *Nursery Carols*, royal 16mo. 3/6 cl.
 Simpson (Sir J. T.), *Memoir of*, by J. Dunn, 8vo. 14/ cl.
 Teuffel's (W. S.) *History of Roman Literature*, 2 vols. 8vo. 21/

Geography.

Hazard's (S.) *Cuba with Pen and Pencil*, new edit. 8vo. 15/ cl.
 Stone's (J. B.) *A Tour with Cook through Spain*, cr. 8vo. 6/

Philology.

Morley's (H.) *First Sketch of English Literature*, cr. 8vo. 9/ cl.
 Shakespeare's Works, by Staunton, Vol. 3, 8vo. 5/ cl.
 Taine's (H.) *History of English Literature*, new edit. Vol. 1, 7/6

Science.

Ellis (R.) *On Numerals as Signs of Primeval Unity among Mankind*, 8vo. 3/6 cl.
 Wood's (Rev. J. G.) *Common British Beetles*, 12mo. 1/ bds.
 Wood's (W.) *Chronos, Mother Earth's Biography*, cr. 8vo. 6/

General Literature.

Ainsworth's (W. H.) *Mervyn Clitheroe*, 8vo. 6/ cl.
 Alcott's (L. M.) *Work, a Story of Experience*, 2 vols. cr. 8vo. 21/ Buranda's (F. C.) *Mokanna, a Treble Temptation*, 2/6 cl.
 Cattle, their Varieties, &c., The Dog, 12mo. 1/ each, bds. (Warne's Country Library.)

Christian's (Mrs. E.) *Welmar's Trust*, 3 vols. cr. 8vo. 31/6 cl.
 Fitzgerald's (G. B.) *As the Fates would have it*, cr. 8vo. 10/6 cl.
 Grant's (J.) *Under the Red Dragon*, 12mo. 2/ bds. (Railway Library.)

Harold Austin, a Tale, 18mo. 2/ cl.
 Harle's (B.) *Sandy Bar, with other Stories*, 12mo. 1/ swd.
 Lett's *Poultry Keepers' Account-Book and Handy Guide*, 2/6
 Lyaght's (E. J.) *Nearer and Dearer*, 3 vols. cr. 8vo. 31/6 cl.
 Oliphant's (Mrs.) *Innocent, a Tale of Modern Life*, 3 vols. 31/6
 Scott's (Sir W.) *Waverley Novels*, Pocket Edition, Vol. 6, 12mo. 1/6 cl.

Young's *Buyers' Guide to the French Markets*, 2/6 cl. swd.

JOHN KEATS.

I ADD to my communications some notes on Keats's relics which have lately come into my possession. The first is a pocket-book given him by Leigh Hunt, whose autograph it bears. It contains the first draft of the song, "Hush, hush, tread softly," inferior to the printed version in three points; also a list of the following purchases by Keats: "Charles Lamb's Works, octavo, 12s.; Evelyn's Memoirs, 5l. 15s. 6d.; Dryden's Poems from Boccaccio and Chaucer, 6s.;" an entry of the date of Mozart's birth, of Handel's, of Haydn's, of Ford's, of his brother Tom's, of that of the lady to whom Keats was engaged. I have also before me as I write, one of the last letters that Keats penned, which has never, I think, seen light. Here is a passage from it:—"You must not believe I am so ill as this letter may look, for if ever there was a person born without the faculty of hoping, I am he. Oh, what an account I could give you of the Bay of Naples, if I could once more feel myself a citizen of this world. I feel a spirit in my brain would lay it forth pleasantly. Oh, what a misery it is to have an intellect in splints!" A very curious document has also come into my hands. It is a letter from Keats's publisher to George Keats, complaining of the badness of his poems:—

"3, Welbeck Street, 29th April, 1817.

"Sir,—We regret that your brother ever requested us to publish his book, or that our opinion of its talent should have led us to acquiesce in undertaking it. We are, however, much obliged to you for relieving us from the unpleasant necessity of declining any further connexion with it, which we must have done, as we think the curiosity is satisfied, and the sale has dropped. By far the greater number of persons who have purchased it from us have found fault with it in such plain terms, that we have in many cases offered to take the book back rather than be annoyed with the ridicule which has, time after time, been showered upon it. In fact, it was only on Saturday last that we were under the mortification of having our own opinion of its merits flatly contradicted by a gentleman, who told us he considered it 'no better than a take in.' These are unpleasant imputations for any one in business to labour under, but we should have borne them and concealed their existence from you had not the style of your note shewn us that such delicacy would be quite thrown away. We shall take means without delay for ascertaining the number of copies on hand, and you shall be informed accordingly.

"Your most, &c.

"C. & J. Ollier."

'Endymion' was better received by the public; but Keats's fame stands far higher now than it did at the moment of his death.

Among many letters by Keats of which I have lately become possessed is one dated July 17, 1818,

and addressed to his brother Tom, during his journey in the Highlands with Mr. Brown, from which I send an extract:—

"... The Lake was beautiful, and there was a Band at a distance by the Castle; but nothing could stifle the horrors of a solo on the Bagpipe. I thought the Beast would never have done. Yet I was doomed to hear another. On entering Inverary we saw a play-bill. Brown was knocked up from new shoes, so I went to the Barn alone, where I saw The Stranger, accompanied by a Bagpipe. They then went on about 'interesting creators' and 'human nater' till the Curtain fell, and then came the Bagpipe. When Mrs. Haller fainted, down went the curtain, and out came the Bagpipe. At the heart-rending, shoemending-reconciliation, the Piper blew an air. I never read or saw this Play before; not the Bagpipe nor the wretched Players themselves were little in comparison with it: thank heaven it has been scoffed at lately almost to a fashion!

Of late two dainties were before me placed,
 Sweet, holy, pure, sacred and innocent,
 From the ninth Sphere to me benignly sent,
 That Gods might know my own particular taste.
 First the soft bagpipe mourned with zealous haste,
 The Stranger next, with head on bosom bent,
 Sighed; rueful again the piteous bagpipe went,
 Again the Stranger sighings fresh did waste.
 O! Bagpipe, thou didst steal my heart away;
 O! Stranger, thou my nerves from Pipe didst charm;
 O! Bagpipe, thou didst re-assert thy sway;
 Again thou, Stranger, gavest me fresh alarm;
 Alas! I could not choose, ah! my poor heart,
 Mum-chance art thou with both obliged to part."

AN ADMIRER OF KEATS.

INTERNATIONAL COPYRIGHT.

Crown Buildings, 188, Fleet Street, May 31, 1873.

MR. BEETON takes credit to himself for the "cleverness of the performance" of his firm in issuing 'Back-Log Studies,' and we will also willingly admit his cleverness in writing a letter in which he avoids entirely the point at issue, and yet manages to convey the impression that he has triumphantly answered Mr. Warner's objections to his firm's singular mode of manufacturing a book under his name and without his sanction.

Messrs. Ward, Lock & Tyler would have done wisely had they allowed their champion's letter to stand alone. As, however, they have followed him up by a letter in your issue of to-day, which contains nothing new, except one or two blunders with reference to ourselves, perhaps we may be permitted to state the case briefly from our point of view.

Last summer we arranged with Mr. Warner for the purchase of the copyright of his forthcoming work, 'Back-Log Studies,' our copyright therein being comprised in a large proportion of the matter contained in the volume which had never appeared in *Scribner's Monthly* or elsewhere; and, although Messrs. Ward, Lock & Tyler plead ignorance of "the proper steps to be taken" (but which we took), they know perfectly well that had they printed this volume they would have had to defend their action in a court of law. Mr. Beeton candidly admits our rights, and bravely exults over the cleverness of his firm in "not taking what belongs to others."

Messrs. Ward, Lock & Tyler, in referring to what they call "another matter of fact," make the profound assertion that "truth is truth"! and then proceed to accuse us of falsehood. They will "not for a moment imply that Mr. Warner has erred consciously" with reference to "priority of advertisement," &c., but they coolly say that "presumably Messrs. Low have furnished him with incorrect information." They add, "it will surprise him to learn, probably, that the proposal to print the book was made to us last autumn, and that an announcement of it appeared in *October*." Who made "the proposal to print"? Evidently not the author. It will not surprise Messrs. Ward Lock & Tyler to be told, because they were perfectly aware of it, that we advertised our edition very extensively in the month of *September*. We venture to believe that until we made the announcement, Messrs. Ward, Lock & Tyler never heard of the book, and then it doubtless was that

"the proposal to print was made to them," or rather was "evolved from their inner consciousness," and they immediately (that is, in the following month) announced it! They kindly inform us that "truth is truth"; but their argument leads one to conclude with Hamlet, that there is sometimes just a possibility to

—doubt truth to be a liar.

Some eighteen months ago we published Mr. Warner's charming little book, 'My Summer in a Garden.' This was not protected by copyright, but nevertheless we paid the author for it. It soon became popular; it was well advertised, at great expense by us; and in process of time it came to the knowledge of Messrs. Ward, Lock & Tyler, who were, of course, at once inspired with a "proposal to print it." They did print it (as is their usual practice with similar books of ours, but changed the title to 'Pusley,' also not an uncommon practice of theirs), and no doubt made money by the transaction. No wonder then that, seeing our advertisement of a new book by the same author, and imagining it to be also unprotected by copyright, they announced it; but they did not venture to publish their mutilated edition for many months afterwards, that is, until they could be quite sure they were on safe ground.

We scarcely think it likely that Mr. Warner will take the trouble to answer Messrs. Ward, Lock & Tyler and Mr. Beeton's letters, or to expose the flimsy arguments by which they attempt to justify the very unjustifiable act of taking an author's title and manufacturing a book to suit their own purposes against his wishes and without his sanction. They say they "do not mind being hit." Mr. Warner has hit them, and your readers will probably think that he has done it "fairly" and good-humouredly, and also that they have not incurred "more blame than they deserve."

On the general question of International Copyright, which has little to do with the present subject, but which Mr. Beeton occupies the greater portion of his letter in jauntily discussing, we have nothing to say, beyond reminding your readers of one fact, which seems generally to be lost sight of when the United States is in question, and that is, that England, under certain conditions, grants copyright to every inhabitant of this globe, and therefore there seems no more reason for excluding an American from this privilege than there would for excluding an inhabitant of Russia, of Timbuctoo, or of the Celestial Empire.

SAMPSON LOW, MARSTON & CO.

CHAPMAN'S PLAYS.

Desau, May 28, 1873.

THE editor of Chapman's Plays, in his reply to my letter of April 29, has tried to turn the tables upon me, as if I was the offender. I shall, however, not enter upon his remarks and innuendoes so far as they are personal, especially as his ideas of fairness do not seem quite to agree with mine. Nor do I feel inclined to write a critique of his edition, which he will not allow me to pronounce otherwise than excellent. The only portion of his letter to which I can attach some weight is, indeed, that where he expressly takes the sole responsibility for his notes upon himself, and thus admits the facts I have stated. These facts, according to our German notions, constitute a glaring case of plagiarism; and I cannot possibly think that the notions of the English public in this respect should differ from ours. Can it really be considered right to print three consecutive pages of notes without as much as naming their author, and thus to mislead the readers into the belief that these notes might be original?—as in all editions those notes are taken to be original which are not assigned to another author. This is neither fair to the readers nor to the author of the notes. The editor professes to have altered the notes "in many cases" so far as to make them "almost (!) his own." But here, as elsewhere, he does not speak to the point. I do neither know nor care what he has done respecting other notes, but I do know that he has printed mine *literally*.

The circumstance that in a foot-note to the Memoir in Vol. I. the title of my edition, which contains the words "with an Introduction and Notes" (the italics are the editor's, in his letter), is given in full, cannot seriously be said to imply an acknowledgment that the notes in Vol. III. are mine. Such an evasion needs no refutation. Should this hold good, my Introduction might as well have been printed without my name in Vol. I., and it might have been deemed a sufficient—in the editor's opinion, perhaps, an ample—acknowledgment to give the title of my edition in a note in Vol. III. without the least reference to the Introduction; the editor might then, in his reply, have underlined the word "Introduction," and all would have been well. What a poor excuse is it again that the editor did not choose to "encumber his pages" and to "harass his readers" by specifying his sources,—as if this, in my case, would have cost him more than a few lines, and as if the readers of Chapman's Plays (in their original spelling, too!) were as easily harassed as novel-readers. The editor does not even hesitate to plead his withholding his name as an excuse, as if an anonymous editor was exempt from the common rules of fairness! His name, by-the-by, which is now withheld, has been repeatedly given in his publisher's advertisements. He also tries to discard me by the assurance that other scholars have still more reason to complain of him than I. To this self-accusation I can only answer, "So much the worse," although I am not sure that this once the editor is not unjust to himself. He involves himself in a palpable contradiction, for how should it have been possible for him to wrong any one of his predecessors more grievously than by printing literal extracts from him without giving his name? And where are we then to look for the "many cases" in which he has "altered, corrected, abridged, or amplified" the notes so far as to make them "almost his own"? Be that as it may, it is nothing to me, my object, as I have said before, being exclusively to claim my own. Nobody likes to be pirated, at least I do not, and this has been my only motive for bringing the matter before the public. Let the anonymous editor of Chapman's Plays, therefore, say what he likes, I shall not encroach upon your columns again. He justly declares that he must leave his book and his "style of editing" to the judgment of the public; so must I my case.

KARL ELZE.

* * We cannot insert any more letters on this subject.

THE DANTE DE' XX.

Newington Butts.

THE third volume of the laborious and erudite work of the Cavalier Professor Luciano Scaramelli, of Bologna, 'Il Paradiso,' was published at Bologna, on Friday last, May 30th; a copy arrived by post in London on the evening of Monday, June 2nd. This volume is larger than those of the 'Inferno' and 'Purgatorio,' which preceded it, and numbers 715 pages, exclusive of the royal dedication and preface, and the private dedication, which occupy sixty pages more. The notes in this volume are numerous, and many of them of considerable length. Besides the text of the codice Lambertino, and the readings of the nineteen other codici, where they differ from it, the *varianti* of the codice at Treviso are included, and, partially, also those of three of the best codici in the Library of the British Museum, where the author was enabled to avail himself of them.

H. C. BARLOW.

THE HON. JOSEPH HOWE.

FROM Halifax, in Nova Scotia, we learn, by Atlantic cable, that the newly-appointed Governor of that province died very suddenly on Sunday morning last. Beginning life, like Franklin, as a printer's apprentice, he had risen at last, in his native place, to be the head of the Government. He was an entirely self-educated man; and yet having a vigorous intellect, united with industry and

perseverance, he not only contrived to exercise some influence upon both sides of the Atlantic as a politician, but had enjoyed for several years past, in the North American possessions of this country, no small amount of literary reputation. Joseph Howe was born in 1804, in a picturesque cottage on the bank of the North-West Arm, at Halifax. He was the only son, by a second marriage, of Mr. John Howe, who died, at eighty-three years of age, in 1835, and who, for a lengthened period, was the King's Printer and Postmaster-General of the Lower Provinces. The deceased ruler of Nova Scotia picked up his book-knowledge as Cobbett did, or as Bloomfield. Long ago it had come to be extensive. At thirteen he went into the *Gazette* Office, and there worked at the case for ten years together, thoroughly mastering every department of the printing business. During the time of his apprenticeship he attracted attention by bringing out a poem, entitled 'Melville Island.' Quitting the *Gazette* Office at twenty-three years of age, he then, in 1827, became part-proprietor of the *Weekly Chronicle* of Halifax, a journal thenceforth known by its new name, the *Acadian*. Before the year was out, Mr. Howe had parted with his share in that organ, and, for the sum of 1,050*l.*, became himself the sole editor and sole proprietor of the *Nova Scotian*. It was through that certainly original channel of communication for the Colonies that this keen-witted and entirely self-educated journalist introduced to the world (to the amusement quite as much of the Old World as of the New) the racy humour and genuine mother-wit of Sam Slick of Slickville, the Clock-maker, the precursor of a whole swarm of Yankee humorists. The "Western and Eastern Rambles," that appeared in serial form in the *Nova Scotian* for years together, was the result of the editor's own travels to all parts of the British North American possessions. 'The Club,' which, in a Transatlantic way, was after the manner of the 'Noctes Ambrosianæ,' he simply contributed to, in the columns of the *Nova Scotian*, in association with Judge Haliburton, Doctor Grigor, Capt. Kincaid, and other writers, combining more or less of frolic and fun with a certain coarse but vigorous originality. Starting in this way upon his independent career as a journalist in the January of 1828, Mr. Howe persevered in that course for twenty years together. In his second year of journalism (1829), he published, at a heavy loss to himself, Haliburton's 'History of Nova Scotia'—a work that has ever since been regarded as the standard book in respect to the annals of that province. During the previous year he had married Catherine, the only daughter of Capt. John MacNab. It was in 1835 that Mr. Howe opened up for himself, altogether unexpectedly, an entirely new career—namely, as a public orator. He did so, after the fashion of Hone, by defending himself in an action for libel, *The King v. Joseph Howe*, delivering a speech of six hours and a half's duration, which not only won him a verdict of "Not Guilty," but also at once, and *per saltum*, established his reputation for eloquence. As a natural consequence, he, in the January of 1837, took his seat in the Legislature. Not long afterwards, in 1840, he became a member of the Administration, and was eventually elected Speaker of the House of Assembly. Upon several occasions he officiated in this country as Colonial Agent for the Lower Provinces. In 1858, his 'Speeches and Public Letters' were published, in two large volumes—the collection including besides several of his poems, essays, and lectures. In 1870 the Hon. Joseph Howe was appointed Secretary of State for the Provinces in the Government of the Dominion; and recently was nominated, in succession to General Sir Hastings Doyle, the Governor of Nova Scotia.

Literary Gossip.

MR. JOAQUIN MILLER is, we believe, correcting for the press a prose work, the character of which is autobiographical. In it he gives

an account of his experience of the Modoc Indians, of whom he entertains a favourable opinion. Among other new books is one by Mr. S. C. Hall, to be entitled 'The Stately Homes of England.' Mr. Newby promises 'The Great Condé and the Period of the Fronde,' by Mr. W. Fitz Patrick.

IN his forthcoming 'History of Crime in England,' Mr. L. Owen Pike will, we are told, try to show that not only have crimes of violence and rapine diminished with the progress of civilization, but also the meaner and more crafty crimes, such as theft, forgery, and poisoning. Our chivalrous ancestors were not all straightforward men, but were guilty often of conduct that would disgrace that lowest specimen of his calling, the "area sneak." Mr. Pike's first volume comes down to the end of the fifteenth century, and the reign of Henry the Seventh.

MR. HENRY BLACKBURN has returned from the United States, having arranged for the Exhibition of English Water-Colours next winter in New York, Boston, &c. An account of the last Exhibition will shortly be published in the *Athenæum*. Mr. Blackburn's work on the Harz Mountain (so long delayed in consequence of his absence in America) will be published in a few days.

'EAST CHESHIRE, PAST AND PRESENT,' is the title of the new book that Mr. J. P. Earwaker is preparing to issue by subscription. When first projected, it was announced under the title of 'Alderley Edge and Neighbourhood.' The author proposes to give an account of the antiquities, natural history, geology, &c., of the eastern portion of the county. The work is to be illustrated by photographs taken by Mr. Alfred Brothers.

THE entire remainder, which must have been hoarded up for years, of the famous H.B. Sketches, has just been disposed of at Messrs. Hodgson's sale-rooms, in Chancery Lane. Messrs. Routledge & Sons were the purchasers.

ON Thursday, June 19th, at 8.30 P.M., the Rev. J. G. Joyce will lay before the Society of Antiquaries of London, a further account of recent discoveries of Roman antiquities at Silchester.

WE hear that Capt. Graham has prepared a complete translation of the 'Muntakhab ul Tawārikh,' by 'Abd ul Kādir of Badā'ūn, which is to appear in the 'Bibliotheca Indica' of the Bengal Asiatic Society. This is one of the most valuable contemporary works for the reign of the Moghul emperor, Akbar. Sir H. Elliot gave some copious extracts from it, chiefly relating to Akbar, in the first volume of his 'Bibliographical Index to the Historians of Muhammedan India' (Calcutta, 1849), and these will, no doubt, be largely increased in the forthcoming volume of Prof. Dowson's excellent edition of that work. The whole work, in the original, was published in three volumes, in the 'Bibliotheca Indica,' 1865-69. The first volume contains the general history of Muhammedan India from Mahmūd of Ghazni to the death of Humāyūn; the second, the history of Akbar to the fortieth year of his reign; the third, lives of the different holy and learned men who flourished during the period. Sir H. Elliot remarks that "it is one of the few works which would well repay the labour of translation." The author was a bigoted Musulmán, but Elphin-

stone expressly says that "the impression of Akbar left by this almost hostile narrative is much more favourable than that made by his panegyrist Abulfazl." A careful translation of this history will be of great use, as the original is not without difficulty from its singularly condensed style.

THE sale of the late Mr. Bergne's cabinet of coins and small collection of numismatic and antiquarian books was concluded on Saturday, by Messrs. Sotheby, Wilkinson & Hodge, producing in the aggregate 6,102l. 13s. We quote the following: Penny of Baldred, 20l. 5s.—Penny of Offa, 20l.; another specimen, 20l. 10s.—Cynethreth, Queen of Offa, 50l. 5s.—Beonna, a sceatta, 23l.—Jaenberht, Archbishop of Canterbury, 21l.—Athilheard, Archbishop of Canterbury, 36l.—Penny of Alfred, 22l.—Half-hardit of Richard the Second, 21l.—Sovereign of Henry the Seventh, 35l. 10s.—Sovereign of Henry the Eighth, 33l.—Double sovereign of Edward the Sixth, 165l.—Rial of the same King, 53l.—Half-angel of the same, 31l.—Rial of Elizabeth, 20l.—Pattern for a sixpence of the same, 31l.—Fifteen-shilling piece of James the First, 20l.—Half-crown of Charles the First, of the Exeter Mint, 22l. 10s.; another of different type, 21l.—Twenty-shilling piece, of the Oxford Mint, 26l. 5s.—Pattern for a half-crown of Charles the First, 45l. 10s.—Pattern for a sovereign, half-crown, or shilling, of the same, 40l. 10s.—Pattern for a sovereign in gold, 30l.—Ramage's half-crown in silver, 24l. 10s.—Ramage's shilling, another pattern, 23l. 10s.—Half-crown by Blondeau, 20l. 10s.—Half-crown of Charles the Second, 19l. 10s.; another, without the inner circle, 19l. 10s.—Silver pattern for a crown of Charles the Second, 30l.—Simon's pattern in silver, 30l.—Gold pattern for a guinea of William the Third, 42l. 10s.—Five-guinea piece of George the Second, 20l. 10s.—Five-guinea piece of George the Third, by Tanner, 24l.; another of the same, by Yeo, 24l.—Pattern, by Pistrucci, for a five-pound piece of the same, 26l.—From among the books, a set of 'Monnet,' 23l. 10s.—Numismatic Chronicle, 20l. 5s.—Best edition of Stow's London, by Strype, 15l. 15s.—Series of Auction Catalogues of collections of coins and medals, with the prices and purchasers' names, 76l. 3s.

DR. PAULI has been good enough to copy for the Early English Text Society some extracts from the Göttingen MS. of 'Cursor Mundi,' the greatest Northern-dialect Early English work. The MS. proves so good that Dr. R. Morris has decided on printing it for the Society. Moreover it gives, in the Rubric of p. 229, the name of the author, before unknown:—

And speciali for me 3e pray/
pat his bock gart dight:
John of lindbergh, i 3u sai/
pat es mi name ful right.

Where Lindbergh is perhaps some of our north-country readers can tell us.

MR. MORIARTY, barrister of the Inner Temple, known chiefly in literature as the German translator of Charles Dickens, is preparing for immediate publication an account of a Spanish Claimant's cause that has been progressing in Spain concurrently with the notorious Tichborne suits. After all that has been said of the dilatoriness and cost of the proceedings in the English Claimant's case, it

may prove interesting to see how the Spanish law deals with a somewhat similar affair.

THE important collection of rare and fine books formed by the late Mr. Barton, of New York, has just been added to the Boston Public Library. Mr. Barton was one of the fortunate collectors of old books who purchased at the Heber sale, and amongst his numerous treasures are about forty early quarto editions of the plays of Shakspeare, a splendid copy of the first folio, and a vast assemblage of Shakspeareana. The Barton library is also rich in several other departments of literature. Let us hope that a descriptive catalogue of the whole may soon be forthcoming.

THE death is announced of M. Lebrun, the French poet and Member of the Academy. He was born in 1785.

A HISTORY of dramatic music in France, by M. Choquet, has been published by Didot, of Paris.

WE learn from the *New York Publishers' Weekly* that the New England Numismatic and Archaeological Society, which has its headquarters in Boston, has commenced printing a work upon 'The Early Coins of America.'

IN reference to a paragraph in which we coupled the names of Mr. Edward Jenkins and Messrs. H. S. King & Co. in connexion with a new magazine, we are requested to state that only a small number of circulars were issued, and that the circulars contained no reference to Messrs. King & Co.

SCIENCE

THE PROTECTION OF WILD BIRDS.

Cambridge, June 2, 1873.

I AM certainly no admirer of the "Wild Birds' Protection Act," but its effects, according to the rather plentiful evidence which I have received, are so entirely at variance with Dr. Gray's assertion, that I hope he will not hesitate to supply Mr. Auberger Herbert with the names of his informants, that they may be asked to appear before the Select Committee of the House of Commons, and there make good their statements. It is doubtless true that fruit-growers in Kent and elsewhere employ boys to take birds' nests; but I am greatly mistaken if the fruit-growers have not always done this to the utmost of their power, and I do not think that the boys are less discriminative than formerly. Thus things in this respect are exactly as they were. I quite agree with Dr. Gray as to the utility of starlings, but since they are birds to which the "sentimental Londoners" did not accord the benefit of the Act, I cannot see what the Act has done by way of annoyance to any one to promote their destruction.

ALFRED NEWTON.

SOCIETIES.

ROYAL.—May 29.—The President in the chair.—The Croonian Lecture, 'On Muscular Irritability after Systemic Death,' was delivered by Dr. W. B. Richardson. The following abstract contains a sufficient summary of the scope and purport of the lecture:—After all outward manifestations of life have ceased in animal bodies, there often remains for a longer or shorter period an irritability or life of the muscles—a phenomenon which has been the subject of profound study by anatomists and physiologists for centuries past. The object of the lecture was to show, from a series of original investigations, the conditions under which this irritability exists, how it may be excited, sustained, suspended, or destroyed. The points brought forward for demonstration had reference to the effects of cold, of the motor forces (mechanical, caloric,

electrical), of the effects of removing or supplying blood, and of the influence of various chemical agents, inorganic and organic, on irritability. In brief, the lecturer showed, (a) that cold, within certain well-defined limits, suspends but does not destroy irritability; (b) that all the motor forces quicken and destroy it; (c) that the removal of sufficient blood produces extreme irritability in living voluntary muscles, and does not produce immediate cessation of irritability in the muscles after death; (d) that some chemical substances, including several inorganic soluble salts, suspend irritability by maintaining fluidity in muscle, but do not sustain the nervous activity by which muscle is excited to motion; some organic compounds, however, belonging to the nitrites and to the cyanogen series, suspend both muscular irritability and nervous activity so effectually, that for a long time after apparent death from their action the living functions of lower-class animals may return. The physiological evidences adduced were compared with certain phenomena that had been observed, in rare instances, in the human subject after death, and an account was given of the author's various attempts to preserve blood in a condition that fitted it to be employed for the purpose of restoring reduced irritability. In conclusion, Dr. Richardson said, that the next grand development of the medical sciences would be the perfection of research on the subject to which his lecture had been devoted.

GEOLOGICAL.—May 28.—Prof. Ramsay, V.P., in the chair.—Messrs. R. Pictor, T. Devine, and C. S. Seyton, were elected Fellows.—The following communications were read: 'The Glaciation of the Northern Part of the Lake-District,' by Mr. J. C. Ward, and 'Alluvial and Lacustrine Deposits and Alluvial Records of the Upper Indus Basin,' by Mr. F. Drew.

SOCIETY OF ANTIQUARIES.—May 29.—Dr. C. S. Perceval, V.P., in the chair.—This being a ballot night, no papers were read.—The following candidates were declared to be elected: The Revs. J. N. Dalton, H. J. Bigge, G. Ormsby, H. G. Duffield; Messrs. J. L. Palmer, E. L. C. P. Hardy, Admiral T. A. B. Spratt, and F. W. Smith, as Ordinary Fellows; and as Honorary Fellows, the following were also elected: Dr. E. Hübnér, Dr. J. Dirks, Count G. C. Conestable, and Dr. H. Brunn.

ROYAL SOCIETY OF LITERATURE.—May 28.—Sir C. Nicholson, Bart., in the chair.—The Rev. A. H. Sayce read a paper, 'On Karian Inscriptions,' in which he pointed out the philological analogies that might be brought to bear on the interpretation of the only ten fragments yet known of the ancient language of Karia; and the probability that the Karians were the same people as the Tokhari, and connected (as the myth of Kar, the brother of Lydus and Mysus, suggests) with the Lydians and the Mysians. The Karian dialect, he thought, was not far removed from that of Lydia; it was unlike Greek, though not necessarily Non-Aryan; and it was of a harsh character, this arising probably from a superabundance of consonants. Mr. Sayce then noticed at length all the Karian words preserved in ancient authors, and showed the connexion of the alphabets derivable from the ten inscriptions with those of Corcyra and Celtiberian dialects in Spain.

BRITISH ARCHEOLOGICAL ASSOCIATION.—May 28.—Mr. W. de Gray Birch read a paper 'On the Great Seals of Henry the First,' illustrating the subject with an exhibition of eleven examples, kindly lent by the authorities of Durham Cathedral. Mr. Birch pointed out two hitherto undescribed types of Henry the First's seals; and by a critical examination of the evidence afforded by the texts of the respective charters to which the seals were appended, proposed to arrange the present knowledge respecting the order of these relics of twelfth century art in the following manner: 1. A new type, with throne resembling that on William the Second's seal, used during the Chancellorship of William Giffard, about 1100. 2. A new type,

with more elaborate style of throne, used during the Chancellorship of the same dignitary, about 1103. 3. The type hitherto called the first, used until 1106, or a little while after. 4. The type hitherto called the second or "star" type, used until the end of the reign, from shortly after the battle of Tinchebray, in 1106, when Henry captured the unfortunate Duke Robert, and added to his own seal the additional style, "Dux Normannorum." 5. An engraving in Sandford's 'Genealogical History' that differs materially from the preceding seals.

SOCIETY OF BIBLICAL ARCHEOLOGY.—June 3. —Dr. Birch, President, in the chair.—The following candidates were elected Members: Messrs. J. C. Anderson and A. M. Cameron.—The following papers were read: 'The Legend of Ishtar Descending to Hades,' by Dr. H. F. Talbot.—In this paper the author translates from the tablets the Goddess's voluntary descent into the Assyrian Inferno.—'On the Egyptian Preposition,' by M. P. Le Page Renouf.—'On a remarkable Babylonian Brick described in the Bible,' by Mr. R. Cull.

ROYAL INSTITUTION.—June 2.—Sir H. Holland, Bart., M.D., President, in the chair.—Miss Busk, V. Carey-Elwes, C. W. Roberts, The Hon. E. S. Russell, Col. W. H. Seymour, J. T. Smith, and J. B. Spence, were elected Members.

ANTHROPOLOGICAL.—June 3.—Prof. Busk, President, in the chair.—The President exhibited and described a new apparatus for measuring with ease and accuracy the cubic capacity of skulls. Prof. Rolleston, while approving generally the method of Prof. Busk, differed with him as to the nature of the material to be employed; he thought that sand is objectionable, as being subject to hygrometric variation from which rape-seed is entirely free.—Prof. Rolleston exhibited a remarkable bronze sword, found in the bed of the Charwell, near Malden, a bronze spear from Speen, near Newbury, and other implements.—The President exhibited a series of stone implements from St. Vincent; and Mr. A. W. Franks, through Mr. W. Simpson, exhibited a bow and poisoned arrows lately used by the Modoc Indians, and found in Capt. Jack's stronghold, in the lava beds of Siskiyou County, California.—The Rev. Dunbar I. Heath contributed 'Notes on a Mural Inscription in large Samaritan Characters, from Gaza,' and claimed for it a greater antiquity than the Moabite Stone.—Mr. Howorth read a paper, entitled 'Strictures on Darwinism, Part II, the Extinction of Types.'—Prof. Rolleston, Mr. Boyd Dawkins, and the President, combated the criticisms of the author.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** British Architects, 8.
- Tues.** Social Science Association, 8.—'Infanticide,' Mr. F. W. Lovades.
- Wed.** Geographical, 8.—'Site of the last Colony of Greenland determined and Pre-Columbian Discoveries of America confirmed,' Mr. R. H. Major.
- Thurs.** United Service Institution, 8.—'Further Observations on the Montefelt System of Mounting Ordnance,' Major A. Montefelt.
- Fri.** Photographic, 8.—'Experiments with Three Wet Processes,' Mr. J. Hughes; 'Notes on the Photo-Collootype Process,' Capt. J. Waterhouse; 'Early Photo Engravings,' Mr. W. H. Fox Talbot.
- Wed.** Literature, 4.—Council.
- Thurs.** Geological, 8.—'Nature and Probable Origin of the Superficial Deposits in the Valleys and Deserts of Central Persia,' Mr. W. T. Blanford; 'Coryphæa Erodias, Milne-Edwards from the Red Sea,' Prof. P. Martin Duncan; 'Cephalopoda Bed and the Oolite Sands of Dorset and Part of Somerset,' Mr. J. Buckman; 'Ceratoporeus Walbert, Seeley, an Ichthyosaurian from the Cambridge Upper Greensand,' Mr. H. G. Seeley.
- Archæological Association, 8.**—'Seals of Henry II.,' Mr. W. de Gray Birch.
- Thurs. Royal, 4.**—Election of Fellows.
- Mathematical, 8.**—'General Theorems relating to Vibrations,' Hon. J. W. Strutt; 'Invariant Conditions of Three and Four Concurrence of Three Conics,' Mr. J. J. Walker; 'Locus of the Point of Concurrence of Tangents to an Epicycloid inclined to each other at a Constant Angle,' Prof. Wolstenholme.
- Antiquaries, 8.**—'What Parts of Lincoln Cathedral are really of the Time of St. Hugh of Grenoble, A.D. 1192-1200?' Mr. J. H. Parker.

Science Gossip.

Mr. PROCTOR, Honorary Secretary of the Royal Astronomical Society, has been invited to lecture in the United States next autumn, and will probably remain in America from October next to the end of February, 1874.

Mr. G. J. SYMONS has just issued his British Rainfall for 1872. The most remarkable rainfall of the year appears to have taken place on July 6th-7th. On the 6th, at five stations in Cornwall and Devonshire, more than 4 inches of rain fell; and on the 7th, a similar quantity was registered in Wales: more than 2 inches being registered at all the stations in Great Britain. "It is almost impossible to realize the bulk or weight of water thus precipitated. It is considerably within the truth if we take the area as 125 miles from E. to W., and 200 miles from N. to S., or 25,000 square miles, and assign to it a mean rainfall of 2 inches; yet even that would give some 750,000,000,000 gallons." Mr. W. R. Birt communicates a short paper on 'The Moon's Influence on Rainfall.'

WHILE on this subject, it is worthy of notice that Mr. C. Meldrum, of the Meteorological Observatory, Mauritius, in a paper read before the Royal Society, on the 15th of May, appears to show a real periodicity of rainfall in connexion with sun-spot periodicity.

THE American ladies, like those of Old Rome, will, probably, in a little time, cleanse their handkerchiefs by throwing them in the fire. Asbestos is being incorporated into textile fabrics with some degree of success. The asbestos fibres of the deposits in New York and Vermont vary in length from 2 to 40 inches, and much attention has of late been directed to the utilization of this mineral.

IN view of the proposed reform in the German coinage, Dr. Clemens Winkler has written an essay, in which he strongly advocates the use of aluminium as the best metal for small coins. After giving an historical sketch of the manufacture of aluminium, the author seeks to show that the properties of this metal are precisely those which are needed for the purposes of coinage. He calculates that the ten-pfenning piece in aluminium would be about half as large again as the present Prussian silver groschen, but would have scarcely half the weight. The specific gravity of aluminium is about $\frac{3}{4}$ times less than that of the alloy of copper and silver at present in use. Whilst recommending that the smaller coins should be struck in pure aluminium, Winkler suggests that an alloy of silver and aluminium might perhaps be advantageously substituted for the silver-and-copper alloy now used for the larger pieces. The author considers that aluminium admits of much wider application than it has hitherto received.

ALLOYS containing platinum appear to be singularly unchangeable. M. Helonis, of Paris, has secured several patents for its use. Nickel alloys and German silver, with from one to twenty grains of platinum, are said to be secured from oxidation, and aluminium bronze is rendered of a permanently brilliant colour by the admixture of a small quantity of this precious metal.

IN Dr. Quesneville's *Moniteur Scientifique*, for May, Dr. Ott has a paper 'On the Aeration of Wines during Fermentation.' According to this communication, which indicates careful research, the fermentation of white wines is begun and carried on by the growth and action of vegetable organisms—fungi of different kinds. The germs of these microscopic organisms are detected upon the grapes themselves.

AMONG the papers of interest in the last number of the *Annalen der Chemie und Pharmacie* we may call attention to a communication, by Oscar Jacobsen, 'On the Composition of the Air contained in Sea-Water at different Depths.' The subject obviously has important bearings on the distribution of marine life. The author, after describing the apparatus which he has devised for gas-analysis, publishes a large number of original analyses of the gases in samples of sea-water collected, in 1872, at different depths in the North Sea and the Baltic.

IN the supplement to the *Chemical News*, for May 30, is a short paper by Mr. Thomas Bolas, 'On the Amount of Alcohol contained in Bread.' He detects a small percentage of alcohol in six samples of new bread purchased at different shops

in London. He says, "It is probable that the amount of alcohol contained in bread is too small to be of any dietetic importance, but it may, perhaps, be worth while to notice that forty 2lb. loaves are about equal in alcoholic strength to an ordinary bottle of port."

THE Report of the Edinburgh Committee on the Treatment and Utilization of Sewage, is, for its completeness, and the value of the facts recorded, well deserving attention. The Liverpool Polytechnic Society has devoted two of its evenings to the Utilization of Town Refuse, and Mr. Chantrell's paper, and the discussion thereon, are published in the Society's *Journals*.

THE *Monthly Record* numbers of the Melbourne Observatory for November, December, 1872, and January, 1873, are before us. These Records are of considerable meteorological interest.

HUGO VON MOHL, best known to English readers by the translation, by the late Prof. Henfrey, of his 'Principles of the Anatomy and Physiology of the Vegetable Cell,' died on the 1st of April. He filled the chair of Botany in the High School of Tübingen, and in the Tübingen University for many years, and he published about ninety special papers 'On Vegetable Anatomy and Physiology.'

PROF. TYNDALL by his thirty-five Lectures in America returned 23,100 dollars. The surplus above expenses, amounting to upwards of 13,000 dollars, was conveyed by an article of trust to the charge of a Committee, consisting of Prof. Joseph Henry, General Hector Tyndall, and Prof. E. L. Youmans, who are authorized to expend the interest in aid of students who devote themselves to original research. Prof. Tyndall also gave 250 dollars to the Yale Scientific Club for a like purpose.

PROF. DOVE, of Berlin, has communicated to the Royal Prussian Academy of Sciences some observations on the Rainfall in various parts of the Spanish Peninsula, with comparative observations from the northern coast of Africa and the interior of Algiers. His discussion of these observations is published in a recent number of the *Monatsbericht* of the Academy.

PHENANTHRENE is a new hydrocarbon, of which a full description has been lately published by Herr C. Graebe. It is obtained from crude anthracene, one of the products of coal-tar distillation, and contains carbon and hydrogen in the same proportions as in pure anthracene.

A NEW acid has been obtained from aloes, by Herr P. Weselsky, who has described it in the *Annalen der Chemie* under the name of "Alorcin Acid."

KIRCHMAN recommends for gilding iron the employment of sodium amalgam. This leaves a coating of quicksilver, upon which chloride of gold is poured, and the mercury volatilized by heat.

A NEW work, by Prof. Alberto Errera, will shortly be brought out by E. Loescher, entitled 'Industria e Marina dell' Adriatico Superiore,' or the naval industries of Italy as represented at the Exhibition of Vienna.

DR. G. BELLUCCI, in the *Gazzetta Chimica Italiana*, appears to have cleared up a question which has been under discussion since, in 1856, Dr. Scoutetten stated that the oxygen evolved from plants in sunshine is ozone. Dr. Bellucci gives, in his monogram, a *résumé* of all that has been done, and records his own careful experiments, which show that ozone is not given off by plants in sunshine.

FINE ARTS

ROYAL ACADEMY OF ARTS, Burlington House, Piccadilly.—THE EXHIBITION OF THE ROYAL ACADEMY IS NOW OPEN.—Admission (from Eight till Seven), One Shilling; Catalogue, One Shilling. LUNCH STUCKS, &c. See pro tem.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SIXTY-NINTH ANNUAL EXHIBITION IS NOW OPEN, 5, Pall Mall East, from Nine till Seven.—Admission, One Shilling; Catalogue, 6d. ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE THIRTY-NINTH ANNUAL EXHIBITION IS NOW OPEN. Admission, One Shilling. Gallery, 23, Pall Mall. JAMES FAHEY, Secretary.

NEW BRITISH INSTITUTION GALLERY, 39a, Old Bond Street.—The FIFTH EXHIBITION OF SELECT PICTURES and DRAWINGS, British and Foreign, is NOW OPEN.—Admission, including Catalogue, 1s. T. J. GULLICK, Sec.

DORÉ'S GREAT PICTURE OF 'CHRIST LEAVING THE PRETORIUM,' with 'Triumph of Christianity,' 'Christian Martyrs,' 'Francesca de Rimini,' 'Neophyte,' 'Andromeda,' &c., at the DORÉ GALLERY, 35, New Bond Street. Ten to Six.—Admission 1s.

NOW OPEN.—The SUMMER EXHIBITION OF THE SOCIETY OF FRENCH ARTISTS, 105, New Bond Street.—Eugène Delacroix's great picture, of the 'Death of Sardanapalus,' and Jules Dupré's 'Southampton Meadows,' are NOW ON VIEW, at the above Exhibition. Admission, One Shilling, from Ten to Six. CH. DESCHAMPS, Secretary.

THE SALON, PARIS.

(Fourth and Concluding Notice.)

We may now consider a group of the more important landscapes, those which give a distinct character to this Exhibition.

We come on two masterpieces in the pictures by M. Corot, to which we have before referred. *Le Passeur* (360) is one of these. It shows a range of low white cliffs by the side of a river, which resembles many parts of the Oise, at evening; a man with a boat in front, just within the shadows of the foreground trees; a castle on the distant height. Over all these peaceful elements, which are exquisitely composed and give an aspect of repose without languor, there is abundance of the tenderest and most silvery light, which can be pale, yet retain the faintest tinge of the rose. The work is perfect in its harmonies, whether they be of colour, tone, composition, or aerial effect. M. Corot's other picture is *Pastorale* (359), and has for its subject a more lively mood of fancy—the expression of rest in active gaiety. The elements are a numerous group of nymphs, who dance gladly in the shadows of trees, at evening, and to the clapping of a faun's cymbals; in the foreground a mass of irregularly grouped trees; then the space where the dancers are; next a great spread of pasture land, ending on the sea, but so that we see this is a high plateau. A long promontory advances into the distance, looking on the sea; declining sunlight shines on the lower surfaces of the clouds; the boughs of lofty elms stand motionless in the glowing evening air. We are informed that these works will be exhibited in London at the next gathering of pictures by the Society of French Artists.—*Sentier sous Bois* (220), by M. L. Caillou, is an admirable example. It shows a wood of enormous oaks and slender birches, standing in summer light, a vista between the trees, and a space of soft grey day at the extremity, with other spots of light among the upper foliage. On the path which leads into the picture are alternate spaces of sun and shade. By the same painter is *Marais dans la Somme* (221), an equally excellent, but totally different work.

M. Bridgman's *Intérieur Mauresque* (183) is more of a landscape than a figure-picture. It shows a courtyard with trees, in brilliant sunlight; men playing at chess; painted tiles cover the walls. This is a capital and bright picture, executed with precision, but without hardness, and, in some respects, reminding us of Mr. F. Lewis's workmanship, but it is at once broader and richer, and completely free from chalkiness.—M. Lansyer's coast-views have brilliancy and solidity with unusual breadth. The first is *Anse de Treffentec à Marie Montante, Baie de Douarnenez, Finistère* (868), a great green bay, in sunlight, in the curves of which enormous crescents of waves follow each other rank by rank, and regularly fall. The drawing is so excellent that there is no formality in the picture. The foreshortening of the waves, not less than their treatment in respect to light and shade, is admirable. *Récifs de Kilvouarn* (869) is the same artist's second work, a place that is dreadful in so many memories. Low dark cliffs rise out of deep water, are faced by detached rocks and assailed by huge waves, the expression of the weight of which is given with remarkable power. The whole is rendered with great vigour and breadth.—*Les Régates de Cancale* (565), by M. E. Feyen, is another coast-picture, but with quite a different subject. It represents sunlight on the beach before Cancale, with enormous crowds of persons seated, waiting for a race. M. Feyen has a considerable reputation for working charmingly in

small figures, and for imparting to these miniatures nearly all the fine elements of design on a larger scale. This work supports his reputation. The vivacity, and the variety of character, especially among the female figures here, appear to be inexhaustible. It would occupy an hour to describe the leading incidents, and to give an idea of the vigour, and even humour, with which this capital work is enriched.—M. Courant's *Marine* (377) is another charming seascape: a picture of the effects of a fresh gale in the broad band of foam of waves breaking on the foreground; remarkable for modelling of the diversified surface of the sea, the treatment of light and colour in the sky and water. By the same is *Marée Basse* (378), a calm in veiled sunlight; a very tender and beautiful picture.—M. X. De Cock's *Moutons, effet d'Automne*, (433) gives a rich landscape of a wood, with reddening beach and rich foliage of other trees, with deep-green underwood and lush herbage by a stream, on the banks of which two children are playing. This is broad, bright, and glows with good colour.—In M. C. De Cock's *Rivière sous Bois* (431) the water is smooth, in the shadows of thickly growing ashes; an effect of softened daylight pervades the place; some trees lean over the stream, others climb towards the light; the water, a dark grey mirror, slides gently past. *Dans le Bois, Printemps*, (430) is extremely delicate and beautiful. It represents a wood of spindling birches and ashes, in bright, cold light: notice the excellent draughtsmanship of the trees, and the feeling for their forms.—M. Daliphard's *Souvenir de la Forêt d'Eu* (393) has pathos, an element which is always present in fine landscape. It shows a dense wood in snow that has lain a long time, at sundown, when the sullen glow appears between the trunks of the trees. In front, among the frozen ground, is a pool, part of which, being unfrozen, has attracted multitudes of birds, who hover about the topmost branches of the trees, or keep in flocks on the bank. This is painted with a great deal of dash, yet the work has plenty of solidity, aerial effect, and precision of handling.—M. Dève's *Marée Basse à Courseulles* (480), a stretch of sand, with cattle wandering on the levels, the tide being out, is remarkable for a fine rendering of daylight.—The light here is cooler than in the neighbouring picture by M. Defaux, *Bornage de la Forêt de Fontainebleau* (437), a sandy road, burning in the fierceness of noon, with ashy-purple shadows in the deep ruts, and on the rocks, which seem to have been scorched grey for one cannot tell what length of time: the herbage looks as if it were likely to die for want of shadow, and to be choked with arid sand. The intensity of sunlight in this fine picture is one of the most powerful things in the Salon: it impresses us more and more deeply the longer we look at it, and the more frequently we return to it.—M. Harpignies's *Le Saut-du-Loup* (710) shows a slowly-running river in a rocky valley, during calm summer weather. It is a fine pastoral, and a very broad and rich picture.—We are indebted to M. Hanoteau for *Chêrefeuille* (709), a pretty picture of kids browsing in a wood, at the parting of two ways, and near a pond; an old goat and the keeper of the animals appear in the sun-flecked distance, among the white stems and the wavering trunks of innumerable birches on our left; the mid-distance is in broad sunlight, the foreground in shadow; above a sky in the purest summer turquoise. The whole work, although handled with extreme lightness of touch, is charmingly crisp and delicate in that respect, and shows a refined perception of the general character of nature.—Another characteristic specimen of French landscape painting is M. Japy's *Printemps* (785), a shallow valley, with rocks, in the soft weather of a French April; and a full pool, having its margin loaded with richly mossed boulders and stones of many tints. There is tender leafage on the trees, and there are rosy vapours in the sky. The workmanship is mannered, but the perception of nature is undeniably good which has produced so fine an example.—*Crépuscule, en Hiver* (889), by M. Lavielle, shows rosy light pouring on a snowy landscape, with farm-buildings and a church, white

roofs, in the light of the dawn, contending with the moon: a very good picture, painted with solidity and truth.—No. 817, *Le Village de Clairvaux*, by M. Knyff, is rough, but gives with immense effect the full moon rising behind a hill, on the shadowed side of which the house-lights begin to gleam, with streams of ruddy and spaces of pallid light reflected by the still surface of a lake.—*Le Dimanche Matin* (811), by M. Jundt, is a capital large landscape, with the figures of an Alsatian dame of a farm returning, with her daughters, from church, and crossing a damp meadow, in misty weather, each with her book in hand, each with the tricolor for a book-marker. The old lady's face is grand in its unconscious way, notwithstanding the somewhat puzzled look on the features. This is well painted. She is in black; her daughters are in grey and blue, over green kirtles. The landscape is, at least beyond the mid-distance, too slight for good workmanship; but the colour of the figures, the spirit of the foreground painting, and the general breadth of the effect, leave little else to be desired.—M. Lambert's *Soirée d'Automne* (854) is rather painty, but it is also full of the sentiment of a beautiful natural effect. A river flows gently in the shadows and reflections of trees, which stand in failing light. By the same artist is *Les Marais de Longpré* (855), a capital glimpse of the rich Somme country, the subject being a large pond, with a margin of flowering rush, and shaded round about with ashes and poplars, a village on a hill in the mid-distance seeming to climb the slope. All the foliage is in the beautiful after-leaf. This work is distinguished by a tender warmth of aerial effect, ample breadth and brilliancy. Notice the admirable way in which the flatness of the water is rendered, and the extreme solidity in the painting of its reflections of the trees and their shadows, as well as of the green banks and the brilliant sky. This is one of the few landscapes here which approach the realism of English landscape-painting of the present day.

Semaillies d'Automne (1062) is M. F. Michel's work—or, rather, it is the better of two, and one of the most original pictures of its class which we have seen for a long time; the other is styled *Décembre* (1063). No. 1062 depicts a newly-ploughed field, with woods on our left: a morning effect, dense masses of autumn vapours rising from or loitering in every furrow, although the sun is high and strong, and drives great beams and bars of whitish light among the less dense masses, and irradiates the whole with a glare which is, nevertheless, chilly. In the foreground is a sower at work, striding over the furrows. Although not quite free from suspicions of "trickiness," that pest of effective English landscape-painting, the result is very striking indeed.—Another remarkable picture is Heer Mesdag's *La Pêche des Crevettes sur les Côtes de Hollande, effet de soir* (1049). As is common with this painter, we are placed just on the margin of the sea, the sand meets a line of gently falling ripples, so gently do they fall that they cannot be called waves; the effect is of the warmest silver: the sea has no apparent motion in the distance, and lapses in the slowest of measured beats on the shore. Far off sails of craft stand against the purple and fading horizon, where the dim clouds seem to rise out of the sea, to scale the yet bright zenith. In the shallows of the immediate front men stand examining their nets, and others are dragging them in the water, which rises to their knees or hips. The general effect of the light here is beautifully felt and rendered, so that we have a prodigious expanse of air and soft light. A much better picture than this is its fellow, by the same artist, *Vue prise à Scheveningue* (1048), which is admirably lighted and amazingly solid. Notice the perfection of the foreshortening of the houses of the little street. There is fine colour here, both local and general, especially in the sand-banks rising above the housetops. The effect of veiled sunlight is given with rare felicity.—M. Pelouse, in *Vallée de Cernay* (1167), has a capital picture, showing spring in a shaw, with women gathering sticks among the ashes, birches, beeches.

Notice the happy tone of the beech in the mid-distance; also how broad and solid the whole picture is. The birch, which is conspicuous in the front, could hardly have been better painted than here. The keeping of all parts of this large work could not be too highly commended; it proves the artist to possess admirable feeling for the effect of the atmosphere on near and remote objects.

Although thronged with figures, *Le Repos* (1326), by M. P. A. Protais, may be considered as a landscape. It depicts an alley in a large wood, or what appears to be a large one, with big trees and dense underwood to right and left; the wheel-tracks, which once marked a road, have been much overgrown by the undisturbed turf. It appears to be late on a sunny morning, the sward is strewn with sleeping men, soldiers of a heavily-accounted infantry regiment: some lie with their heads propped on knapsacks; some, more dainty, with handkerchiefs between their faces and the grass; an officer, seated at the trunk of a beech, watches, sword in hand; hundreds of dark grey-clad men are seen far down the vista, flecked as its shade is with sunlight. Here the bugler holds his bugle; he sleeps, but close by the one who watches. The landscape is painted with remarkable skill, and the work is dexterous rather than solid; but the result of the painter's facility cannot be called flimsy, and it is certainly felicitous in a very high degree. The fertility of the design is proved by the abundance of character displayed by the figures. M. Protais's powers of invention are shown by the apparently inexhaustible diversity of the soldiers' attitudes. If this cannot be called a pure landscape, it is, at any rate, a capital picture to serve for our transition from the works of that class with which we have had to deal to the figure and animal paintings, on which our remaining notes are founded.

Let us first dispose of the few paintings with animal subjects proper to which it is needful to refer. M. Schenck is a Holsteiner by birth, but a pupil of M. Léon Cogniet. He is one of the most dramatic of animal-painters, treating sheep and goats with a rather heavy brush, and with an opacity of colour which is too slightly varied; in fact, he is no colourist, and his woolly subjects and frequent snow-scenes do not by any means compel him to be one. On the other hand, there is nothing disagreeable in the colouring of his pictures: this is much more than can be said for our animal-painters, nearly all of whom appear to be not only utterly incapable of seeing "colour" in Nature or in Art, but to entertain very decided objections to that gorgeous element of fine design. In M. Schenck's picture, *Perdus, Souvenir d'Auvergne* (1336), a group of sheep are in the foreground, huddling close to each other, and yet continually shifting their places, as each strives to escape from the outer places, which are most exposed to the terrible winter's blasts in the Auvergne mountains, laden with snow, and biting rime and ice, and charged with frozen mist, not less injurious: the very dogs creep close together, and refuse to face the wind. The shepherd kneels at a cross, while the snow-wreaths gather deep about the doomed flock. The faces and actions of the sheep and dogs are worthy—this is the highest praise that can be bestowed—of Sir E. Landseer himself, and have a force of passion and diversity of character which the latter rarely attempts. Notwithstanding the defective colour of this picture, it is admirable for handling and draughtsmanship. By the same painter is *L'Ancêtre, Souvenir d'Auvergne* (1337).—M. Brissot de Warville's *Moutons, Souvenir du Finistère*, (191) may be considered an animal-picture, or a landscape, or figure subject. It represents children guarding sheep in a fine, rough landscape, and is worthy of notice on account of its colouring.—*Le Bain* (1046), by M. Méry, represents a flock of sparrows gathered about a water-tank and spout, and is designed with a prodigious amount of spirit and character; but the painting is somewhat opaque, and the colouring is slaty.

If there is one thing more striking than another in the *Salon*, not only on the present occasion

but we may say, at every Exhibition, it is the diversity of the subjects chosen by the French painters. We have shown what variety there is in the landscapes this year, and we have mentioned none but the best in this collection. Put out of consideration the remarkable landscapes in the Academy, and what is the result? One fortunate "cattle-painter" produces 'Sheep and Cows in Canterbury Meadows,' 'Cows and Sheep,' 'Cattle Reposing,' 'Sheep and Cows,' 'Reposing Cattle,' 'Canterbury Meadows, with Sheep and Cows,' 'Cows and Sheep in Canterbury Meadows,' and so on, and the pictures are as diverse as the titles; and the first of the innumerable series, dating from long ago, owed its existence, not to Nature, but to a single picture by Cyp! By this extreme and not creditable example, the nature of British choice of subjects may be illustrated. If the materials, i.e., the features of the landscape represented, are not the same, the motive or inspiration, when anything of the kind exists at all, which is by no means certainly the case, is scarcely changed, and the very curious desire of the British mind for a succession of things which are similar, if not identical, is gratified by artists, like the one who, wise in his generation, sells a string of 'Cows and Sheep,' such as we have described. We confess to a suspicion that bovine and ovine studies which are restricted by the limits of Canterbury Meadows are apt to be narrow, but surely a little energy might produce a change. The range of British painters reading for their favourite illustrations of books is not much wider than Mr. T. S. Cooper's 'Canterbury Meadows'; and we were hardly rid of 'Roderick Random,' before 'The Good-natured Man' was discovered by Mr. Brown, and immediately taken possession of by Messrs. Jones and Robinson for the remainder of their lives. The first then struck out a new line, in 'The Vicar of Wakefield,' in which he was followed by the bulk of the "profession." Daring was the artist who, rushing into Venetian history, as interpreted by Lord Byron, founded the "red-stocking school," that died out not long ago; countless were the British painters who whined with 'The Lay of the Last Minstrel,' scowled with 'Marmion,' simpered with 'The Lady of the Lake,' and swaggered with 'Roderick Dhu.' Nor is this poverty confined to choice of subjects, choice of models is limited, in many minds, in a similar way. Mr. Dobson, for instance, appears to have discovered a young lady with German features, and she serves, being put sadly out of drawing in the process of transformation, for the damsel whom St. Paul delivered of the "spirit of divination"; she appears as 'Pyrrha' (835), has a strong resemblance to 'Kate Kearney' (846): we are very much mistaken if she is not 'Sappho,' and the holder of 'The Camellia,' both in the current exhibition of the Society of Painters in Water-colours, and trust that scant justice has been done to her in 'Gertrude J. Dobson' (77).

What, one might ask, is the meaning of all this? Have our R.A.s become so indolent that they will not take the trouble even to seek new models? That Raphael painted the Fornarina pretty frequently is a pity; and everybody must regret that his little 'Virgins' of the 'La Vierge au Diadème' order occur so often—the latter, however, are but types. That Titian, Correggio, Da Vinci, did the like, with Belshazzar and the noble Luini, is not to the point, nor is it desirable that our Academicians should emulate these great men in this respect alone. "Frenchmen do not read," is the common remark of their neighbours on the east and west. We are not sure about that; but we can safely say that by some process, not so often practised beyond their borders as within them, French artists contrive to obtain a wealth of subjects for their pictures such as neither Germany nor England can rival. We have an instance, among many, of out-of-the-way reading for subjects in M. Lenoir's *Le Roi Cambyse au Siège de Peluse* (937). The Persian monarch devised a plan for taking advantage of the veneration in which cats were held by the Egyptians, and when this siege was going on

gathered all the cats of the country, and flung them over the walls as the last assault was made. Cambyse, a savage-looking old fellow, gallops before the walls, and flings the unfortunate animals as he goes, emptying a cage at his saddle-bow; the creatures turn in the air. His troops follow him with a shower of cats. Although there is no high merit in the treatment of this work as a picture, it is commendable for vigour of design, shown in the motion of Cambyse's horse, the king's expression of delight at the execution of his stratagem, the turning of the cats in the air, and the movements of the subordinate figures. The defenders of the city are of no great account. It is clear that M. Lenoir affects uncommon subjects, for his *L'Éléphant savant* (936) is another case in point. An elephant squats before a palace gate, over which is a balcony where ladies feed the beast, whose up-turned trunk brings him within reach of their hands. The figures of the ladies are painted with a good deal of sparkle, but their features are ugly. The colour is bright, and the whole work is picturesque. The best part is the elephant, which is capitally painted, and designed with spirit.

The romantic-sentimental paintings of this *Salon* may be said to be represented, almost at their best, by M. Beaumont's *Fin d'une Chanson* (No. 71), a serenader lying dead, all in a heap, near his broken lute in a courtyard; a girl weeps on the breast of the corpse. The place is quaintly enriched by wood-carvings—pillars, mullions, wood-mouldings, gargoyles, stairs, and the like. These accessories must, if they exist in one place, be a perfect treasury of studies; they are even better painted than the figures, but suffer from a certain monotonous tinting, which is unnatural. It makes them look mechanical and metallic. "*Où Diable l'Amour va-t-il se Nicher!*" (72) is by the same. Lovers perched in the gallery of Notre Dame de Paris, where that grim giant in stone, *Le Diable de Paris*, is grinning his most sardonic smile. He is even now, although restored, a masterpiece of mediæval sculpture. This picture is not equal to the other; it is hard, cold, and metallic to excess.

M. Castellani has produced one of the few illustrations of the late war that are here. A large picture, styled *Les Turcos à Wissembourg* (248), shows a charge of those warriors to have been executed in a fashion which, apart from its valour and sanguinary consequences, explains why the Germans objected so bitterly to the "beastly Turcos," or the "poor Turcos," as the respective sides described them. If this picture is faithful, one can appreciate the disgust of the well-drilled Germans, for the Turcos fight in highly unconventional modes, and, with outlandish weapons, rush under the bayonets of their big opponents, and cut their throats before they could be expected. Well-organized and highly Christianized troops reasonably objected to fight tigers in human shape; so here the latter are in a swarm, wedge-like, cutting the enemy in two parts, yielding a heavy per-centage of lives, but as resolute as they are fierce. There is *élan* in this picture beyond even the wont of French military designs, which, whatever may be their shortcomings as works of art, are rarely deficient in *élan*. It is well put together, the motive is given with emphasis, and no injustice is done to the enemy who, for the first time, encountered troops such as Charlemagne employed. So the work has fascination enough to overpower our horror of the subject, and compel us to return to it.—M. E. Frère gives us young France at home, sliding on a frozen river as it flows near a street. His *La Glissade* (591) is larger and more complicated in its design than is common with him. Behind are the ranks of the houses of an old French town; before is the river, accessible by a sloping bank, down which a string of boys are swimming, some slipping as they go to find a hard resting-place on the ice; others, more dexterous, use the slope as a favourable and more dignified means for descending. Notice the cautious fellow who picks himself up so cleverly from the slippery surface; see the timid one who dreads to go, the

laugher who goes headlong, and the boy who looks before he runs. The colouring here, as is usual with M. Frère, is extremely agreeable and rich, the effect of winter daylight is rendered with characteristic felicity; the keeping of the work, as a whole, is complete.

In M. Badin's *Haidé* (47) we have what is peculiarly French—a life-sized figure standing against red tapestry, and clad in white tissue striped with satin of the same hue, her black hair hanging loose; she is girt with red, and has a bitter expression on her face, which does not seem appropriate to the title. The work is good in colour, and, although not elaborate nor very highly refined in drawing, is the production of a trained painter, who has power enough to express his thoughts completely and well. Consequently the work looks more solid and effective from a distant standpoint than nearer inspection proves to be really the case. —*Le Repos* (304), by M. Claude, is equally French, but entirely different. It is a little picture, with miniatures of equestrians gathered in the shadow of an avenue of trees to escape the hot sunlight. It is a charming study of effect, painted with remarkable brilliancy and spirit. The figures are designed with much skill, and there is great diversity of character; the horses have been deftly and neatly drawn. —M. G. de Jonghe is one of the most distinctly clever of the many French painters who have achieved a reputation beyond their own country; his pictures, and still more so engravings from them, have a charm, which is most potent within, of course, the limits of the sort of art M. de Jonghe affects. He has two paintings here which, upon the whole, are less successful than any we remember from his hands. *Biblots* (796) represents ladies looking at Venetian glass, with a closet at their backs: there are some pretty bits of colour, and not a little of the daintiness which so often characterizes M. D. Jonghe's workmanship. His other picture is styled *Deux Amies* (797); it is less noteworthy than its fellow.

In turning from art of this category, the pretty, even tender and genial trifles which shine before us by dozens every year in France, to look at the graver, if not more worthy efforts of the Academic painter of the same nation, we seem to enter another world. M. Tony Robert-Fleury is not only the inheritor of a great name, but the distinguished pupil of Delaroche and Léon Cogniet. He may be called the prophet of the "grand style," and produced a stately, highly-classical picture, which lately attracted much attention at the *Salon*, as we mentioned at the time. He does, with advantages far greater than those of the Englishmen, what Haydon aimed at, what Barry tried to do, and was not far from attaining. We cannot state why; but it appears as if M. Tony Robert-Fleury had not been happy in his choice of a field for the employment of his great technical powers; for example, *Les Danaïdes* (1278) is not only extremely "classical," but highly artificial—the sure sign of a mind labouring out of its natural vein,—and even deficient in spirit. The ladies of the fountain are grouped about their well with their tormentors. The workmanship is learned enough, and the modelling of the nude good, the painting most excellent; but there is a want of spontaneity in the design, which is fatal to everything but its technical, or rather scholastic elements. These, owing nothing to feeling, lose nothing by the lack of feeling. This picture disappoints many who, like ourselves, looked for something, not, perhaps, with fewer faults, but with higher vitality. —M. Fantin-la-Tour is an artist of his own hands, as the old phrase ran, famous for painting flowers in a way which is delicious to painters' eyes. He has two works here which support his reputation; the one being *Coin de Table* (557), a completely characteristic picture, and the beautiful *Portrait de Madame* (556), a lady in black, seated in a red arm-chair, reading: a fine work, in its complete repose of treatment, breadth, softness, and admirable tones. These qualities distinguish M. Fantin's flower-pieces. —*Charmuse* (497), by M. Dramard, shows a half-length figure, in an eastern dress, leaning against

a white wall; it is painted in a fine style, with largeness in the treatment of the head.

Toilette Japonaise (637), by M. F. Girard, has a subject that no one but a Frenchman would attempt. A dusky lady is seated, naked, on a piece of satin which is spread on the floor of her boudoir, and is amusing herself with her black, glossy, and abundant hair, which is decked by a maid clad in an ash-grey dress, with a voluminous scarf of black, red, yellow, and white; tea is brought in by a damsel in a flowered blue robe, whose figure has been most gracefully designed. Although a little hard, this picture has the charm of brightness; the flowers, boxes, screens, and mats, which appear profusely in it, are brilliant in colour, and in handling it is as firm as possible; daylight, within and without, has been beautifully painted here. —Another Japanese subject is that painted by M. Heullant, with the title *La Cueillette des Pommes* (734); the scene an orchard, where a Japanese damsel picks apples for two little brown, gorgeously-bedizened children, who eagerly claim their shares; two more munch already-gathered fruit, as if they had never munched apples before. The whole picture sparkles in its rich colours, splendid fabrics and textures, yet it is as broad as need be, and full of open daylight effect. A lady, the mother of the children, appears at the side, magnificently clad. —A quasi-Japanese subject occurs in *Liseuse* (552), by M. Faivre; a pretty French damsel, in a blue Japanese dress, cutting the leaves of a book which lies on her knees. The expression is very genuine, the face sweet and fair, the action charming; the execution is a little painty, and the flesh-tints rather lack clearness. —A picture which resembles the above in more respects than one is that by M. Saintin, called *Le Tombeau sans Fleurs* (1313), a young lady, clad in "ravishing" mourning, with a parasol, such as only the highest *maisons de deuil* would furnish, standing on the shore, contemplating the sea, with an expression such as very nearly compels us to disregard the luxuries of her form and dress, and sympathize fully with its intense pathos; and this is the case although, as usual with M. Saintin's flesh, her carnations are rather opaque and chalky. But the drawing throughout is admirable. The modelling of the somewhat too plump contours, of the infinite folds and creases of her gown, of her fingers, rings, veil, and appurtenances of all kinds, no less than the treatment of the textures, as of the flesh showing through more or fewer folds of crape—the very "embonpoint," as Leigh Hunt called it, of her skirts, light, shade, and reflection,—leave nothing to be desired, except colour, in the artistic sense of that term, to prove how complete a manipulator and true a painter is M. Saintin. No. 1312 is by the same, *A quoi Révent les Jeunes Filles*, showing a young lady looking at caged love-birds. A Japanese screen is a marvel of painting. The flesh, though beautifully modelled and very good in expression, is chalky in colour, and rather opaque.

M. E. Fichel's name is known in this country from his small pictures of subjects of the Regency and Louis Quinze periods; but he has never sent anything to us which approached the merit of *Buffon* (569), showing a meeting of naturalists, some of whom consult the great man about birds, which abound, stuffed, and duly encased by glass. Notice one in a pink and another man in a puce coat, who listen to Buffon with looks of extreme deference that are charmingly expressed. The man in puce is a masterpiece of character, complete from the setting of his breeches to the curves of his eyebrows. Other men sit at tables, or peer into cases and closets; some gossip, and illustrate their words by action. A big ostrich is shut in glass, surmounted by a huge owl. It would be worth an artist's while to spend an hour in studying the ease, diversity, and grace of the attitudes and actions of the greater number of the figures,—to observe how completely free from self-consciousness they are, and how marvellously fortunate in expressing the utmost consideration for each other. The lighting of this gem of a picture is perfect; its execution is solid in the highest degree: that the painting

is a little opaque, is the sole fault we observe. Another picture, only inferior in merit to the above, is *Les Grandes Entrées* (568), by the same artist: it has even more of that peculiar charm which appears in the other, a fine large style of painting, which has nothing to do with the scale of the figures or the extent of the canvas, and is present here in a very noble degree. Many gentlemen and priests appear in an ante-room, doubtless of the Regent's, wearing costumes of the early part of the eighteenth century, and conducting themselves after the fashion of their day, on the great occasion indicated by the title.

M. Duverger's *La Retenue* (536) is a picture of the class worthily represented by M. E. Frère; but it is quite independent of the latter artist's style and feeling. A party of boys have been kept in their school-room to complete their tasks, and they take advantage of the master's absence to recruit their exhausted spirits: one goes to the door to listen for approaching steps; one shoots sweetmeats into the open mouth of a companion; another, perched on the teacher's desk, "takes a double sight," after the mode popular in England, at a friend. The whole picture is rich in incident, and admirable for its character, colour, solidity, and lighting. It is perfect in its way, and larger than the works which we are accustomed to see in this country from the same hands. —No. 400, M. Dansaert's picture, is styled *Avant le Séance*, and represents Ministers of State, in laced coats, and a Cardinal, in his proper costume, of the time of Charles the Tenth, discussing letters and news in a room, at a table, and before a fireplace. An old gentleman, who blows his nose on a red handkerchief, has so much character, that one thinks his figure must be a portrait; he is deaf, and puts his hand to his ear. There is another, who has a fidgety way of locking and unlocking his fingers, while he lifts his head like a bird. One, seated before his fellow, holds out his open hand, and hits the back of it on the table in the course of argument. The whole picture is rich in character, and replete with fruits of observation: though not smooth, as are most of the works here, it is admirably painted, and solid, with good detached points of colour here and there. —M. J. Goupil has a capital picture in *Un Jeune Citoyen de l'An V.* (663), a boy of that number of years, dressed in the style of the Year Five of the first French Republic: a cocked hat is placed over his long, rank, red locks; his shoulders are encased by a high-collared coat. The flesh, with its "town-bred" look and tint, is admirably painted. The expression is intensely natural, and reveals a half-mischievous, half-playful, wholly irritable nature. The effect, though forced by the dark background, is bright and day-like. —Heer Israëls has, in No. 765, a picture of which a sketch or study has been seen this year in London. It is here called *Préparatifs pour l'Avenir*, a young Dutch wife, seated by a yet empty cradle, and making a little garment. It has a capital Rembrandtish effect, and is rich in colour and tone, in the artist's brown manner.

In *Rapture* (813), by M. Kaemmerer, we have the work of one of the most distinguished of M. Gérôme's pupils. The design is capital, and the picture is a masterpiece of drawing, with colouring of a kind which, although not at first attractive, gains wonderfully on the student, and is as original as it is excellent. Of the expressions of the figures and faces we are bound to speak with very high admiration. The subject is a lovers' quarrel. The pair are seated on a garden-bench, he in the queer, ungainly costume of the First Republic, she in the graceful anachronism which ladies of that day called dress. The defect of the picture is, that she appears too young for her plump contours, and for the grand bitterness of a lover's quarrel. Apart from this, the design is complete. She sits, sobbing and weeping, pretending to weep, or, perhaps, endeavouring to make herself weep, with her hands to her face; he, despite a certain uncouthness, even ugliness, of feature, and lack of personal graces, is imposing in the dignity and simplicity of his protestation. He renounces the girl who

will be but a toy, but he renounces her with tears, and is not ashamed to let them run, unchecked and unhidden, on his hollow cheeks; nor does he attempt to hide the rigid convulsions of his lips, the puckering of his red forehead. Ungainly, he spreads his fingers, puts his hands wide apart before him, and, keeping his elbows close to his sides, raises his shoulders with a movement that is half a shrug, half a shudder. This action is intensely pathetic, and, with all its awkwardness, extremely natural. The painting is of the most creditable kind—solid, elaborate, delicate, precise, bright, clear, and sound, in a rare degree. Notice the handling of the youth's buff waistcoat and coat of pale olive; study her flesh, the white gown, and its red scarf; notice the modelling of an exquisite, yet perfectly broad and unobtrusive kind, which is shown in these garments, especially in her skirts, which are drawn to perfection. The draughtsmanship—a technical element, which includes more than simple drawing of outlines—employed for the crescent-shaped bench on which the miserable pair sit is marvellously good.

M. Le Roux's *La Carte à Payer* (944) shows a group of elderly lovers of good eating, discussing the bill of their late entertainment with the maid who has served them, she standing to the charges like a man and maid in one. There is an immense deal of character, and there is much humour also, in the figure of the half-blind old fellow who obstinately argues the history of one item in the note; the old man who, with the document at arm's-length, studies the figures on it with a magnifying glass, and cocks his head on one side to get the best of the light, is also excellently designed. So is the other man, who, having but half an eye, watches his leader with it intently, prepared to pay, to resist, or even to be left in pawn, as he bids him. Another, a middle-aged personage, seems more inclined to flirt with the maid than to do anything else. The picture is brightly painted, rather slight in parts, with capital colour in many places, and, as a whole, is in excellent keeping.—Very laughable, and much laughed at, is M. Lobrichon's *Un Jeune Criminel* (968), a little baby, suspended by its waistband from a nail in the wall, its feet being a few inches from the floor. The child sucks its thumb and scowls, child-like; he has kicked off a sock, and dropped his drum. The picture is agreeably and cleverly painted, and has no obvious technical defect.—M. Lebel's *Une Rue à Cassino* (896) reminds one rather too closely of M. Hébert's mode in painting, but it possesses considerable merit. The colour is a little blackish, but rich; the tone is good. The subject shows groups of Italians in an old street.—M. L. Dupont has chosen an amazing subject for his picture of *La Princesse Clémence, fille de Charles le Boiteux, Comte de Provence, est demandée en Mariage par le Roi de France, à la condition de se montrer nue aux Ambassadeurs du Roi* (520). Here is a chamber, with the envoys, respectable-looking old fellows enough, seated on benches, deliberately inspecting the lady who stands before them, clad only in her towering head-dress of scarlet, and its horn of gold; she hands a white mantle to her lady-in-waiting. There is a good deal of character and spirit in this production, and some cleverly-painted work, especially in the execution of the curtains of the couch behind the women. The picture reminds us strongly of Mr. Calderon. It is not so brightly painted as many of his works of a similar class have been, but in some respects the workmanship is more sound than that of the English artist.

One of the most popular pictures here is *Le Triste Rivage* (708), by M. Hamon, a well-known artist, who has been possessed by the notion of showing Ophelia after death, consoled by "L'Amour," while she waits for portage over the Styx. He has painted her in the sad region, among rocks and gloomy caverns. Rather too plump for Ophelia, the damsel lies, clad in ample robes of gleaming white, on a platform of grey stone at the side of the still grey water; her honey-coloured hair in abundant masses flowing over her shoulders and her breast. Two damsels

lie at her feet, dreaming, with burning lamps beside them. A crowd of persons wait near, including princes and poets crowned with laurel, kings, queens, and lovers, who seem, in the dim region, still to whisper to each other. There are young matrons with babes in their arms, also a man who, walking, with a long branch of olive in his hand, cries aloud to the long lines of figures who come on. "L'Amour," with white doves' wings, hovers near the ear of Ophelia. We reproduce the design of this picture in words as well as we can; but the reader will see that it has a novel subject in more senses of the term than one. The rendering of that subject is dramatic, pretty, effective, quasi-poetical in character. The execution of the picture is hardly worthy of M. Hamon in all respects, but it has many charms for his admirers.

M. Hébert's name occupies a high place in the roll of French painters, and his reputation compels attention to whatever he exhibits. He has not done much for us this year; nevertheless, we must be thankful for *La Madonna Adolorata* (714), a devotional representation of the Virgin and Child, with gilt glories. The faces display readings of expressions which are to a great extent original, and remind us of the sentiment of the graver and nobler members of the Spanish school of religious painters, the antitheses of Murillo and his like. The expression of the Virgin, a dark-eyed woman of nearly middle-age, with pensive looks, and full and parted lips, has intense pathos; the Child reclines backwards on her arm with a certain gravity of look which is finely conceived and rendered. The colouring is rich; the painting solid, sober, and masterly. *La Tricotieuse* (715) is M. Hébert's other picture. It is a noble study of richness in colour and tone, with intense quietude of expression and sobriety of design. The subject is an Italian girl, knitting, as she leans against a fountain.—We ought not to omit mention of a picture of *Calvaire à Guimilian, Finistère* (694), by M. J. Guisard, a view of the famous place, with the Crucifixion and the statues of Mary and John placed at its feet, the base of the cross surrounded by a multitude of figures of bishops, popes, kings, labourers, and others, all raised on a table of stone which stands in the churchyard. The picture is a good one in its way.

One of the strongest pictures here is *L'Épave* (Jetsam), by M. Garnier (604), a full-length, life-size, naked figure of a young woman, who has been cast ashore on part of a raft, with white linen under her limbs, a profusion of amber-coloured hair lying in tumultuous masses on her shoulders. She seems to be in a state of complete coma, but not dead. The quaint and grim figures of natives of a savage island, clad in wild array, rise against the sky. They are looking at the naked beauty of the waif. The latter figure is well drawn, and painted with a large sense of style and recognition of the merits of sound modelling. The carnations are good: it is a bright and effective picture.—*Marché Arabe* (755), by M. Huguier, shows the halt of a tribe in the desert; sellers of fruit squat in front. The sun effect is well understood, and the picture is extremely bright. The numerous figures have been designed with skill and care. A good picture, by the same artist, is *Porte de la Mosquée de Tou-Médine* (754), a large gate, enriched with blue and white tiles, walls stretching to right and left respectively, enriched with ruddy and white. Troops of folks pass in and out: many horses are in waiting. This picture is admirable for rendering so brilliantly and powerfully the effect of strong sun-light, with unusual breadth.—M. Landelle has a reputation for works of the class of *La Samaritaine* (863), a three-quarter figure of a damsel of Oriental appearance, with, of course, a pitcher in her hands, and, equally of course, clad only in a blue chemise, open at the bust. This picture is exceptionally interesting, on account of its smiling and vivacious face, the unfrequent brightness of the colour. Usually, M. Landelle is an unexceptionable academic painter, and a perfectly safe mannerist; in this case he has gone beyond himself.

No. 793 is an enormous picture, by M. Jobbé-Duval, a painter whose name is not pleasantly

associated in our minds with certain tremendous works, of the class which our neighbours are pleased to designate as "monuments publics." But for the *Salon* in question, we should not readily have been induced to believe that M. Jobbé-Duval could paint so well and so vigorously as *Les Mystères de Bacchus* shows he can. Immense as this picture is, it is not too big for the crowds of life-size figures of bacchanals, nymphs, tigers, fauns, and others, to say nothing of Silenus and the god himself, and the chariot and its appurtenances to boot. It shows a vast labour, of an excellent and remarkable kind, requiring prodigious studies and the employment of great energy. If it were not an entire anachronism, the painter would receive extraordinary praise. As it is, unless there are more "monuments publics," and a Minister who believes he encourages high art by giving commissions for canvases big enough for the *Salon Carré*, we are sorry for M. Jobbé-Duval, and our respect for his skill is tempered by doubts as to his judgment. He paints in Primiticcio's vein, and on canvases bigger than Veronese's. Bacchus sits in his chariot, drawn by tigers and surrounded by fervid bacchanals, whose figures show great diversity of original design; four dance madly with another, supine, on their shoulders; the latter holds a cup and thyrsus, they are accompanied by horn-players, and are trampling on a companion who has thrown herself before the wheels of the god. One, naked, reclines in absolute abandon, arms and legs outstretched on the platform of the car, and another, turning, binds her own golden hair; others stand at the seat of the god, with pipes in their hands; some clash cymbals, others wave great bunches of grapes on high. Silenus, with more dancers, follows.

M. Navlet's *La Salle della Segnatura* (1106) is an admirable study of this famous chamber, comprising the pictures on the walls and ceiling, all shown with extraordinary fidelity and power as regards the peculiarly difficult effect of light, and the richness of the decorations. This work is even better than former pictures by M. Navlet, all of which have been remarkably fine.—No. 1034 is M. Mérida's *Une Ronde du Santo-Oficio*, the unlovely agents of the Inquisition standing at the door of a Spanish house. One fellow, of the bull-fighting class, looks through the keyhole; a constable waits for a reply to his knocking; near him is an ill-conditioned fellow, in a green coat and cocked hat, with process in his hand; then appear a priest and two *exemptes*; altogether as mean and rascally a crew as the painter, with rare powers in that way, could design. The figures are cleverly painted, and their attitudes and expressions are admirable. The same artist's *L'Antichambre du Prince de la Paix*, 1804, (1035) reports of Spanish vice and superstition in equal force with the last. It shows a room hung with tapestries, surrounded by a bench, with a great closed door on our left, and a bare floor. On the bench sit a sour-looking soldier, meditating, while he leans his hands on his sabre; then a lawyer-like man, with, so to say, his very features buttoned up, an image of rascality; next is a *toreador*, glittering in silver on azure, then a plump young woman, attended, or guarded, by a dame who does not look venerable. A gentleman in a bottle-green coat presents a letter to the door-keeper, who grins villainously. A capital picture of miniature figures, cleverly drawn and solidly painted, with a distinctly Spanish character of the art, which is curiously in keeping with the subject. M. Mérida is an honest follower, but by no means an imitator of M. Meissonier.—M. Pille's pictures are not unknown on this side of the Channel. He sends two, of which the better is styled *Accords Matrimoniaux* (1199), showing the outer terrace of a Rhenish house, with a view over a river and to the hills, crowded with figures, that are painted in a peculiarly loose manner, and with some uncleanness of colouring, which contrasts strangely with the sparkling costumes. The effect is spotty, with blackish shadows. A damsel and her lover lean on the parapet, with their backs towards us, while their future is settled at the tea-table in the front:

a brilliant piece of *bric-à-brac* in painting, not without considerable ability displayed in the treatment of the stiff, old-fashioned brocades, silks, and satins.—M. Salzedo's *Le Chef* (1324) is a capital specimen of French humour—a rare thing here, for French artists are not often humourists. It depicts a *chef* standing before a large heap of raw materials for his art—vegetables, meat, game, fish, fruit, poultry, &c., energetically meditating on what he shall do with them. His chin rests on his hand, and it appears that he sees his way clearly to the end of the third course, at least, and is master of the situation. The expression of the face and the attitude are admirably conceived, and rendered with skill.—M. Vibert is known to many Englishmen as a clever painter; his *Le Premier Né* (1442) represents a young father looking at his sleeping boy, with a fine pathetic and genuine expression on his face as he sits at the foot of the couch of the little one. The young mother hastens to renew her own inspection, with great vivacity and truth of character in her action. The painting is a little hard, but the drawing is beautiful and careful, the handling remarkably solid and good.—M. J. A. Walker has an English name, but he paints like a Frenchman, and displays French feeling in "*Oubliés!*" (1470), a dead trumpeter, lying at the feet of his horse, which is badly wounded. The bridle is twisted round the man's wrist, the horse is thus bound to his master; the beast looks wistfully at the distance, where no one is to be seen. The head of the horse has a moving expression, and the animal, one of the best specimens of its kind here, is treated with skill and care, both as to drawing and painting.

We must conclude this account of the pictures here by naming a few excellent portraits. Among these, M. Henner's *Portrait du Général Chanzy* (723) attracts attention independently of the great claims of the subject. *Portrait de Mdlle. E. D.* (724), by the same, is in a good style: a three-quarter length of a young lady in black, standing with her hands locked together.—M. Lematte's *Portrait de Madame L.* (933) shows a young lady seated in a chair, with a book in her lap: it is capably painted, in sober and rich colouring.—Mdlle. Nélie Jacquemart sends a noble three-quarter length of a gentleman in black, his hands clasped on his knee, a fine and meditative expression on the face; the lips are set together. This picture is executed in a good, masculine style, with admirable tact.

But little space is left for dealing with the unusually numerous sculptures here. Less than usual will suffice, because the works in question are, on the whole, inferior to ordinary displays here. M. Vasselot's *Chloé à la Fontaine* (1901) is a pretty figure, clasping her knees.—M. Franceschi's *Le Réveil* (1658), a nude girl, seated in a chair, is very finely modelled, and the design is good.—M. Allar's *Enfant des Abruzzes* (1495), a statue in bronze, a boy with a pitcher, though rather poor in execution, is extremely spirited in design.—M. Schönewerk's *Jeune Fille à la Fontaine* (1874) has remarkably fine and softly modelled flesh. The knees are rather thick, but the work is otherwise clear, firm, and extremely beautiful. By the same artist is *Milon et Daphnis* (1875), the former teaching the latter to play Pan's pipes. The action of the younger figure is extremely natural and pretty; the whole is good, though too picturesque for sculpture.—M. Ringel's *L'Exécuteur du Jugement de Salomon* (1858) is also somewhat too picturesque, but shows vigour and spirit in the conception; the infant is enclosed by a cloth.

THE 'LIBER STUDIUM.'

Gorway, near Walsall.

ALLOW me, in common with other possessors of copies of Turner's 'Liber Studiorum,' to thank you for the very full details you have furnished in your journal of the 5th of April, of the recent sale of the work at Christie's. Though owners of the "Liber" must not flatter themselves that they would be equally fortunate in the event of their disposing of their copies, still the prices realized, at any rate, furnish a very fair indication of the relative values

of the plates. Some of the daily journals seem to be doubtful as to the original intention of the great painter and engraver regarding the limit to which the publication was to extend. The *Times* states that "the original intention, it is supposed (for no prospectus of the work is known to have been published), was to issue a hundred plates." I beg leave, therefore, to clear up any possible doubt upon the point by transcribing a fly-sheet advertisement, which I found stitched into one of the periodical numbers of the "Southern Coast." I have thought it worth while to extract it from that work, and affix it to my copy of the "Liber." Perhaps you may think its publication may be of some interest to your readers.

"Turner's 'Liber Studiorum,' published February 1, 1816. The eleventh and twelfth numbers of 'Liber Studiorum,' by J. M. W. Turner, R.A. In continuation of the second volume of this work, intended as an illustration of Landscape Composition, classed as follows: Historical, Mountainous, Pastoral, Marine, and Architectural. Each number contains five engravings in mezzotint; one subject of each class: engraved by C. Turner, W. Say, T. Lupton, H. Daw, and T. Hoggets. The whole work will be comprized in twenty numbers, forming two volumes; ten numbers of which are published, containing fifty engravings, including some subjects from pictures painted by the author, in the possession of different noblemen and gentlemen.—Proofs, 2l. 2s. each number. Prints, 1l. 1s. do.—Subscriptions received at Mr. Turner's, Queen Anne Street, Harley Street. W. Wilson, printer, 4, Greville Street, Hatton Garden, London."

PETER POTTER.

SALES.

MESSRS. SOTHERBY, WILKINSON & HODGE sold, during the past week, a set of Turner's 'Liber Studiorum,' and some duplicate impressions, 213l. 15s. 6d.—Mrs. Pelham feeding Chickens, after Sir Joshua Reynolds, by Dickinson, proof, 161l.—Mrs. Musters, after the same, by Smith, 10l.—Duchess of Rutland, after the same, by V. Green, proof, 189l.—Lady Herbert and Son, after the same, by Dean, proof, 43l. 1s.—Lady Townshend, after the same, by V. Green, proof, 32l.—Countess of Aylesford, after the same, proof, 21l. 10s.—Mrs. Tolle-mache as Miranda, after the same, by Jones, proof, 15l. 15s.—Lady Louisa Manners, after the same, by V. Green, proof, 31l.—Lady Bampfylde, after the same, by T. Watson, 130l. 4s.

Messrs. Christie, Manson & Woods sold, for pounds, on the 27th ultimo, the under-named drawings, the property of the late Mrs. Moss, of Otterpool, Liverpool: Turner, Interior of Lindisfarne Cathedral, 79; Girtin, View of Bristol, 67; De Wint, Bowderstone and entrance to Borrowdale, 105. On the 29th ultimo the same auctioneers sold drawings, as follows: D. Cox, The Pont de la Concorde, 105; Old Canal, Birmingham, 98; Near Llangollen, 88; The Glydders, 50; Dudley Castle, 52; Blackpool, 105; Across the Heath, 129; Near Barden, 57; At the Mouth of the Thames, 57; Gleaners Returning, 79; Chatsworth, 105; Driving Home the Flock, 173; Rhyader Bridge, North Wales, 78;—Creswick, An English Landscape, with a windmill, 162;—De Wint, A River Scene, with a cottage and rustic bridge, 105;—W. Dyce, Venice, 54;—C. Fielding, A Marine View, 65;—Mr. B. Foster, Lancaster, 50; A Landscape, with cows and sheep, 52;—M. E. Frère, La Dinette, 69; The Pet, 52;—Mr. F. Goodall, A Venetian Mother and Child, 152;—Mr. C. Haag, Fifferari at Gerano, 78;—Mr. Linnell, A Landscape, with bark renders, 60;—W. Müller, Homer's River, Smyrna, 100;—D. Roberts, Banks of the Jordan, 105; The Church of St. Helena, Bethlehem, 68; Siout, 63;—G. F. Robson, Haweswater, 50;—Stanfield, at Sunderland, 105; Fort Ronge, 90;—Mr. F. Tayler, Three Hunting Subjects, 83; A Cavalier and Lady, with horses and dogs, 58; Two Hunting Subjects, 66;—Turner, Oberwesel, 50; Chepstow, 73; In the Tyrol, 52; Geneva, 126; Hornby Castle, 120;—Mr. F. Walker, The Peepshow, 162; The Vagrants, 71.

The same auctioneers sold, also for pounds, on

the 31st ultimo, pictures and drawings, as follows. Drawings: Stanfield, Broadstairs, 85;—W. Hunt, Two Birds' Nests, 99;—Mr. B. Foster, A Landscape, with a barge, 78; Feeding Time, 225;—De Wint, A Landscape, with a castle on a river, 262;—M. Verboekhoeven, Sheep in Alarm, 59;—Mr. E. Duncan, Northfleet Creek, 210; St. Abb's Head, 178. Pictures: M. Léon Escosura, The Knight's Return, 194;—Mr. Alma Tadema, The Roman Flower-Market, 640;—Mr. J. F. Lewis, In the Bey's Garden, 325;—Mr. T. S. Cooper, A River Scene, with four cows, 152; A Coast Scene, with sheep, 215; A Group of Cows and Sheep, evening, 115;—Mr. J. Faed, The Gowrie Conspiracy, 304; The Rivals, 116;—Mr. G. B. O'Neill, The Hayfield, 283; First Love, 105;—Mr. E. Nicol, The Rejected Tenant, 115;—Mr. J. C. Horsley, Showing Grand-mamma her new Dress, 157;—Mr. W. Linnell, The Cornfield, 283;—Mr. W. C. T. Dobson, The Mushroom Gatherer, 110;—Mr. B. Foster, Dunstanborough Castle, 241;—Mr. T. Faed, The Draught-Players, 273; Auld Robin Gray, 1,050;—Mr. Linnell, The Rescue, 808; Sunset, 703; Stanfield, Indianan Ashore, 525;—J. Phillip, The Sisters, 231; En el Jardin del Alcazar de Seville, 514; The Scotch Baptism, 420; El Acqua Bendita, 871;—Mr. W. Holman Hunt, The Lantern-Maker of Cairo, 152;—Mr. Millais, The Music Mistress, 120;—W. Collins, Our Saviour with the Doctors, 102;—Mr. J. C. Hook, Bianca Capello, 168; The Sea-Weed Gatherers, 787; The Return of Torello, 651;—Mr. E. M. Ward, Marie Antoinette in the Temple, 184; The Last Moments of Montrose, 294;—Naysmith, A View of Richmond Bridge, 210;—Mr. F. R. Lee, A Relic of Feudal Times, 115;—Mr. R. Andsell, The Water-Carriers, Seville, 199; Waiting for the Keeper, 162; Convent of St. Geronimo, 504;—Mr. F. Goodall, The Fair of Fougères, 483;—Mr. V. Cole, Sunset, 829;—Mr. J. T. Linnell, A Scene on Hampstead Heath, 315;—Mr. G. A. Storey, Only a Rabbit, 315;—Mr. C. W. Cope, Home Dreams, 157;—Mr. W. P. Frith, A Scene from 'The Vicar of Wakefield,' 152;—Mr. E. W. Cooke, Axmouth Harbour, 315. Drawings: Kaulbach, The Reaper, with flowers, 94;—Mr. T. S. Cooper, The Cooling Drink, 129;—Mr. F. W. Topham, The Skylark, 120; D. Cox, A Rocky Landscape, with figures and sheep, 95.

The under-named works of art were lately sold, for francs, in Paris: Boucher, Pastorale, 4,800; Greuse, La Veuve, 4,100;—Nattier, Portrait de Femme, 5,500;—A. Van Ostade, La Lecture de la Gazette, 4,550l.—M. Corot, Paysage, Bords d'un Lac, 7,000;—C. Van Spaendonck, Fleurs et Fruits, 3,505; Fruits et Fleurs, 3,000;—D. Teniers, Le Cabaret, 3,000;—M. Desgoffe, Objets de Curiosité, 3,500;—M. E. Lami, Jour du Mardi Gras, 3,020;—Troyon, Prairie des Bords de la Mer près Trouville, 3,000. Aquarelles: Blaremerberg, Incendie des Grandes Écuries du Roi, à Versailles, le 13 Septembre, 1751, 10,050;—Q. de la Tour, Portrait d'un Officier, pastel, 4,020;—M. Meissonier, Un Homme de Lettres dans son Cabinet, mine de plomb rehaussée de blanc à la gouache, 4,380.

Fine-Art Gossip.

THE *Salon* has been closed from the 3rd to the 5th inst., in order that the pictures may be shifted—a practice the Royal Academicians would find it profitable to adopt. The *Salon* will close finally on the 25th inst. *La Chronique des Arts* gives the following summary of the numbers of visitors to this Exhibition. On days when admittance is gratuitous: 15th (Thursday) ult., 19,057; 18th (Sunday), 28,051; 22nd (Thursday), 32,508; 25th (Sunday), 30,184. For a period of fourteen days, 158,043 persons visited this Exhibition, of whom 48,279 paid a franc each, and 109,764 paid nothing.

To our memoir of the late Mr. Thomas G. Lupton we may add that he received, 1822, the Isis Gold Medal of the Society of Arts, as an acknowledgment of the merit and value of his application of soft steel to the process of mezzotint engraving. He also "re-engraved" a selection of plates from the 'Liber Studiorum,' consisting of fifteen plates, published in 1858.

THE Council of the Royal Academy has commissioned Mr. E. Davis to execute, in marble, his bust of Constable, for the Council Room. It is evident that the Council believes this gentleman to be the ablest sculptor they could employ to honour the greater luminaries of their body.

At Messrs. J. Hogarth & Sons, Mount Street, may be seen many drawings by Mr. W. B. Thelwall, representing subjects in Norway. The Loan Exhibition of Ancient Decorative Needlework is open at the South Kensington Museum. A picture, called 'Faith and Reason,' by Sir J. N. Paton, is on view at Messrs. Jennings's, in Cheap-side.

LA Société Royale des Aquarellistes Belges has opened a capital exhibition at Brussels, comprising works by some of the ablest artists in Europe, including M. D. Bles's 'Orangistes et Patriotes dits "Chiens Loups," 1793'; Signor Cipriani's 'Le Poème Inédit'; M. Cluysenaar's 'Un Coin d'Atelier'; Mr. G. A. Fripp's 'Clair de Lune'; M. E. Kachelin's 'En Extase'; Herr Koller's 'La Veuve'; M. Madou's 'Peinture Démodée'; M. Pecqueur's 'Une Rue à Limbourg'; M. Spangenberg's 'Étude d'après Nature'; 'Le Glacier de Morterach'; 'Engadine'; Mr. Alma Tadema's 'L'Escalier'; M. A. Wusts's 'Clair de Lune,' &c., and M. Zichy's 'Une Faveur Royale.'

WE have received from M. Durand-Ruel a 'Catalogue des Tableaux Modernes composant la Collection de M. Faure,' to be sold at the Boulevard des Italiens, 26, Paris, on the 7th inst. This Catalogue is illustrated with many capital etchings, including 'La Cueillette,' after M. Corot, by M. A. Brunet-Debaines; 'Les Hauteurs de Ville d'Avray,' after the same, by M. Martinez; 'Le Pont de Mantes,' after the same, by the same; 'Un Ravin,' by the former two; Delacroix's 'Ophélie,' by M. Hédouin, a capital memorandum; and the like, from other pictures by the same, and MM. J. Dupré, Hébert, Millet, including 'Édipe détaché de l'Arbre,' by M. Hédouin, Ribot, Roybet, and Rousseau.

WE were wrong in saying that M. Alfred Stevens, the Belgian painter, contributed five pictures to the Vienna Exhibition, the number should have been given as sixteen. We recently saw in the studio of this accomplished artist an extraordinary *tour de force*, a piece, the masterly handling of which would have delighted Velasquez himself; it was but one element in a picture which is nominally a representation of a damsel seated in a large chamber-bath, only her head, shoulders, and hands being visible above the rims of the metal and the surface of the water. All these parts of the figure are depicted with characteristic power, but the manner in which a book lying open on a heap of clothes by the side of the bath is painted, is a marvel of brush power: a triumph of light, touch, local colour and expression. The figure is life-size, an unusual thing in M. Stevens, who has now, however, several works in hand on the same scale.

'THE CHILDREN OF CLOTHILDA,' by Mr. Alma Tadema, the sale of which for 1,102*l.* we mentioned last week, was a smaller replica, or "first thought," for the picture, not the picture itself. That remains in the collection of the King of Holland.

THE death of the Danish painter, W. N. Mærstrand, of Copenhagen, is announced to have taken place on the 21st of March last. His pictures in the International Exhibition of 1862 will be remembered by our readers. He produced a series of immense "frescoes" in the cathedral of Roskilde. He was born in 1810, and studied under Eckersburg, in Denmark, and afterwards at Rome and Munich.

AN Exhibition Gallery has been opened at Constantinople, under Mussulman patronage.

MESSRS. HOLLOWAY & SON are about to publish a new series of engravings by able French artists, — MM. Bracquemond, Flameng, Rajon, Coutry, and others, entitled 'Works of Art of the Collections of England,' and comprising plates from Persian ware, bronzes, crystals, china, enamels, armour,

jade, and majolica, the book to range with 'Les Collections Célèbres d'Œuvres d'Art en France,' recently published in Paris.

MUSIC

MUSICAL UNION. — AUER and DUVERNOY, NEXT TUESDAY. — These eminent Artists, expressly from St. Petersburg and Paris. — Quartet in E flat, Mendelssohn; Sonata, Op. 10, No. 3, Beethoven; Schos: Violin, Quintet, 2 flut. Piano, &c., Schumann; Lied, A flat, Op. 55, Mendelssohn; Minuet, &c., 1st Sonata, Op. 54, Weber; and other Solos. — Family Tickets for Three, One Guinea; Single, Half-a-Guinea; of Lucas & Co.; and Austin, at St. James's Hall. — Doors Open Quarter to Three. J. ELZKA, Director.

PHILHARMONIC SOCIETY. — Conductor, Mr. W. G. Cousins. — SIXTH CONCERT, MONDAY, June 9, St. James's Hall, Eight o'clock. — Mendelssohn's Italian Symphony; Liszt's Symphonie, 'Tasso'; Beethoven's Concerto for Violin; Violin, Herr Auer, &c.; Miss Edith Wynne and Madame Trebelli-Bettini. — Stalls, 10*s.* 6*d.*; Balcony, 7*s.* 6*d.*, and 2*s.* 6*d.*; Stanley Lucas, Weber & Co., 54, New Bond Street; usual Agents; and Austin, St. James's Hall.

NEW PHILHARMONIC CONCERTS, St. James's Hall. — J. F. Barnett's New Oratorio, 'THE RAISING OF LAZARUS.' First time of performance under the Direction of the Composer. WEDNESDAY EVENING, June 12. Public Rehearsal, Saturday Afternoon, June 14. — Madame Lemmens-Sherrington, Madame Faure, Mr. Vernon Rigby, and Mr. Stanley. Band and Chorus, 500 Performers. — Stalls, 10*s.* 6*d.*; Reserved Seats, 7*s.* 6*d.*; Balcony, 5*s.*; Arcs, 2*s.*; at St. James's Hall, and the Musicians' Hall.

MONDAY NEXT, June 9. — MR. KUHE'S GRAND ANNUAL MORNING CONCERT, Floral Hall, Covent Garden. — Madame Adeline Patti and Mlle. Albani; Mesdames Smereczki, Schel, D'Angeri, and Mlle. Scoditti; Miss Edith Wynne, Miss Nicolini and Bettini, Faure, Clapp, Caproni, and Mazzini; Graziani and Bazzigoli. Violin, Madame Norman-Neruda; Violoncello, M. Pique; Viola, M. Waeleberg; Harp, Mr. Aptomans; Pianoforte, Mr. Kuhe. Conductors, MM. Vianesi, Beringami, Kuhe, and Sir Julius Benedict. — Stalls, One Guinea; Reserved Seats, 10*s.* 6*d.*; Unreserved Seats, 5*s.*; at all principal Musicellers' and Libraries; Austin's Office, 28, Piccadilly; Biddell's, 10, Bedford Square; and of Mr. Kuhe, 31, Bryanston Street, Portman Square, W.

MR. BRINLEY RICHARDS'S CONCERT, Hanover Square Rooms THURSDAY EVENING, June 12. — Miss Sophie Ferrari, Miss Mary Davies, and Madame Faure; M. Vernon Rigby and Mr. Lewis Thomas. The St. Thomas's Choir (200 Voices). Pianoforte, Mr. Brinley Richards; Accompanist, Mr. Edwin Bending; Conductor, Signor Randegger. — Tickets, 10*s.* 6*d.*, and 2*s.* 6*d.*; at the Rooms and Musicellers'; and Stanley Lucas, Weber & Co.'s, 54, New Bond Street.

MR. BRINLEY RICHARDS'S New Chorus, "Let the Hills Record," will be sung by the ST. THOMAS'S CHOIR, Conductor, Signor Randegger, at his Evening Concert, June 12. — Tickets at Messrs. Cocks & Co.'s, New Burlington Street.

MR. GANZ has the honour to announce that his ANNUAL MORNING CONCERT will take place at St. James's Hall, on FRIDAY, June 27. — Full particulars will be duly announced. — 15, Queen Anne Street, W.

THE ITALIAN OPERA-HOUSES.

IF we except the welcome substitution of Signor Campanini for Signor Mongini in the character of Gennaro in Donizetti's 'Lucrezia Borgia,' revived last Tuesday at Her Majesty's Opera, we have nothing to record. Signor Campanini startled the town both by his singing and acting at his *début* in Gennaro, and he has, in the wide range of parts he has undertaken, never approached the excellence of his representation of the son of Lucrezia. He seems, indeed, to have been intoxicated by his great success, and he has not tried to maintain his position by careful study and practice. But, even if he has somewhat disappointed us, not realizing our expectations, there is still no other tenor as yet equal to him for the general *répertoire*. In whatever opera he may appear, he never leaves his auditory without exciting them by some passionate phrases.

The 'Mignon' of M. Ambroise Thomas will be revived some night next week, the title-part being filled by Madame Nilsson, and Filina, by Mlle. Grossi; Frederico, by Madame Trebelli-Bettini; Guglielmo, by M. Capoul; and Signor Castelmari, Lotario. This work was originally produced at the Imperial (now National) Opéra Comique, in Paris, on the 17th of November, 1866, the cast including the names of Mesdames Galli-Marié and Cabel, MM. Achard, Bataille, Voisy, and Couderc. The Italian adaptation here was brought out at Drury Lane, under Mr. Wood's management (the most active one in the production of novelties there had been for years), and the chief characters were sustained by Mesdames Nilsson and Volpini, Signor Bettini, M. Faure, and the late M. Gassier. 'Mignon' is considered as the best work of M. Thomas; it preceded his 'Hamlet' at the Grand Opéra by two years, and the setting of the Shakspearean tragedy owed its success solely to the acting and singing of Madame Nilsson as Ophelia, and M. Faure as Hamlet.

There are sometimes some very arbitrary distinctions drawn as to the parts sustained by *prime donne*. Thus, what is known as the "Persiani" line, includes the operas in which Madame Jenny

Lind-Goldschmidt, Madame Patti, Madame Nilsson, and Mlle. Murksa, have won fame; whilst the "Pasta" *répertoire* comprehends the works in which Grisi and Mlle. Tietjens have gained glory. Artists like Malibran and Madame Viardot have broken through the ordinary rules guiding the disposition of characters, but, generally, there has been a kind of barrier between the "grand creations," such as Semiramide, Norma, Lucrezia Borgia, Valentina, Medea, Donna Anna, &c., and the lighter class of operatic delineations, needing voices capable of florid execution, such as Amina, Lucia, Adina, Rosina, Linda, Margherita, &c. The physical attributes of artists have naturally had their influence in these casts. It would not be agreeable to the eye to see ladies of large proportions depicting very juvenile heroines; and, on the other hand, in commanding characters, exacting power and a fine, imposing presence, light and spare figures cannot realize the poets' conceptions. Leonora, in the 'Trovatore,' and Desdemona, in 'Otello,' are associated with the Pasta-Grisi-Tietjens department, but both parts have been assumed alternately by singers of the grand and of the light schools. One of the best of Desdemonas was poor Sontag. The Verdi Leonora has ordinarily fallen to the lot of *prime donne* with stentorian lungs, who can outscreech the tenor and the baritone in the boisterous trio *finale* of the first act of the 'Trovatore.' Whether Madame Adeline Patti is wise in straining her sympathetic organ, is best known to the artist herself, — the lady has had too much experience not to know whether Verdi's trying music is likely to affect her voice; but as to her competency to fulfil all the requirements of the composer there can be no doubt. It is right, also, that Madame Patti should widen her range of characters. There is no reason to suppose that either the Italian or the English poet has imposed the law that either Leonora or Desdemona should have tall and majestic forms.

M. GOUNOD'S CONCERTS.

THE orchestral and choral benefit concert, at St. James's Hall, on the 31st ult., of the composer of 'Faust' and 'Le Médecin malgré Lui' (in operatic composition "les extrêmes se touchent") was remarkable, not only for the pieces performed, but also for the matter in the programme apart from the enumeration of the instrumental items and the vocal selection. On this occasion M. Gounod put in requisition the services of a full band, 42 stringed instruments (including four harps) and 23 wood, brass, and percussion, all picked players. It need scarcely be added that the works of the conductor are of such a nature that they acquire vastly additional interest from the orchestration, of which he is so thorough a master. On the sacred music in the first part it is not necessary to dwell, for there was no novelty. We may mention that the accompaniments to the 'Requiem' were sustained with devotional dignity, and its solemnity and pathos were naturally enhanced to a degree beyond that which can be attained from voices with a substratum of organ and pianoforte, as at the former Choir Concerts. The glorification in the "Sanctus" was rendered doubly impressive; it is a grand movement, so large and so broad as to distract attention from other more delicate portions of the 'Requiem.' The 'Gallia' Lamentation will always tell powerfully from its imposing climax, "Jerusalem": this point is artistically worked up to. Between the 'Requiem' and the 'Gallia,' Signor Gustave Garcia sang, with fitting earnestness, the baritone air, "Abraham's Request," one of the most original and touching of sacred *scenas*, in which the intensity of deep sorrow is intermingled with the supplication for the grant of a grave for the loved partner of the Patriarch. The second section of the scheme was secular; we had the Prelude to the pastoral opera, the idyllic 'Mireille'; the pompous pageant March (with its delicious trio), from 'La Reine de Saba,' for the band and for the choir; the madrigalian part-songs, "I loved a lass," "Oh! the sweet contentment" (re-demanded), and "Love me true,"

the three choral displays being sung without accompaniment, and the pitch being indicated by M. Gounod on the pianoforte. Herr Werrenrath was encored in the air, "Ho messo nuove corde," No. 5 of that curious collection of twelve chapters of a musical novel, called 'Biondina,' which is to be heard in its entirety this day (Saturday) at a Matinée. M. Léonce Valdec, from the same work, sang Nos. 1 and 10, "Biondina bella," and "Ser fu mandata." So far, what was presented last Saturday has been heard before; but there were two instrumental novelties of infinite interest. The first was entitled the 'Funeral March of a Marionette,' a fragment of a *symphonie grotesque*. Now, to prevent any pious protests of purists, any shrugging of classic shoulders, let it be remembered that Haydn wrote a 'Toy Symphony' (a most amusing one, too), and that in the minuet form he is often playful to boyishness. Beethoven's humour in the *scherzo* need scarcely be referred to. Of late, the burlesque tendencies of Schubert's chamber compositions (accepted as classic) have been frequently mentioned. M. Gounod has given a specimen of his orchestral vivacity in this funeral march in six-eight time: the movement is eminently suggestive; it scarcely required a key in his notes and verbal references in the programme; it is irresistibly piquant and humorous, picturesquely scored, and dying off in a *pianissimo*, suggesting that, on the decease of a member of a marionette troupe, a moral may be drawn as to the brevity and heartlessness of life. His fragment of an uncompleted *suite burlesque* was unanimously encored. The ballet music composed by M. Gounod for 'Faust,' when that opera was transferred from the boards of the Théâtre Lyrique, where it was produced in 1859, to the Grand Opéra, in Paris, in 1868, was also performed.

Coming to the complaints in M. Gounod's programme, we find that they bear on the vexed question of copyright, and we may cite the composer's own words as regards 'Faust':—"M. Gounod has lost his author's rights in 'Faust' in this country (representing a loss of at least 10,000*l.* to him and his *collaborateurs*, MM. Barbier and Carré) through the neglect of Mr. Chappell (the publisher) to enter the work at Stationers' Hall. The ballet of 'Faust,' however, is fully protected, and M. Gounod could claim his rights on the whole opera were the ballet performed in England at any theatre or opera-house. The unwillingness of any manager to give M. Gounod his rights is the reason the ballet of 'Faust' and the opera of 'Romeo and Juliet' are not represented in England."

We are informed that the amount received by M. Gounod here from 'Faust' was 80*l.*, some three years before a sagacious Opera-Director found out the value of the work; and it is a certain fact that thousands have been, since it came out here, realized by Impresarios and publishers. It may be urged that foreigners ought to learn the laws of England as regards copyright. Now we often hear of judges and magistrates on the bench gravely replying to the plea of some defendant that he was ignorant of the law, that this is no excuse, for he ought to have known it; but inasmuch as daily experience shows that even the most learned lawyers are at sea about points of law, surely the foreigner may be pardoned for not being aware of the precautions to be taken in the matter of copyright.

In the same programme are enumerated the seven sacred works and twenty-four secular pieces, performed, for the first time, during the Choir Concerts of M. Gounod in 1873. This shows a great amount of industry. It is also intimated that these concerts will be renewed next year. With due deference, however, to the gifted composer, we must be pardoned for expressing a decided opinion that it is lost time for him to be training a set of amateurs, and composing, to suit their capabilities, productions which, however clever and charming, are not such as ought to occupy the time of a man of genius. There are now only three really representative operatic composers in Europe: Signor Verdi, for Italy; Herr Wagner, for Germany; and M. Gounod, for

France. In each of these countries there is a wide and extended field open to the lyric drama. Here we have no National Opera-house, and until there is one there will be no coming man. We are at the mercy of Impresarios of Italian Opera-houses, who work in the same groove of routine and non-production. M. Gounod belongs to Europe; and there is not an opera-house of note which would not gladly accept a score from him. We cannot think that art will be benefited by the devotion of the best portion of M. Gounod's life to amateur performances. For novices in choral singing there are associations enough in the metropolis; the genius of M. Gounod ought to be applied to the highest kinds of composition, the oratorio, the opera, the cantata, the symphony, and also to classic chamber music, for he has given us ample evidence that in whatever class of orchestral and vocal writing he may turn his attention, the qualities of a master-mind will be called into play.

WHITSUNTIDE MUSIC.

At no former period has there been such a number of musical attractions as this Whitsuntide of 1873. At the oldest suburban place of amusement, the Crystal Palace, which attracted upwards of 40,000 visitors on Whit-Monday, there was the first representation of a musical burlesque, 'Conrad and Medora,' the Byronic incidents of 'The Corsair' being coupled with a fairy extravaganza. Herr Manns composed and arranged the music for this piece of drollery. Then, in addition to the military bands, there was the performance of Mr. Coward on the Handel organ. Still in the South, at the Surrey Gardens the holiday folks had M. Offenbach's 'Eurydice; or, Orphée aux Enfers,' as a musical *pièce de résistance*. In the North, at the Alexandra Palace there was a concert, conducted by Sir Julius Benedict, Herr Meyer Lutz, and Mr. Weist Hill, at which Mesdames Lemmens and Patey, Messrs. Sims Reeves and Santley, and Signor Foli, were the singers, independently of four united military bands, and Mr. Archer's organ-playing. Nearly 60,000 people were gathered at this *fête*. In the West, the population was treated to an evening concert at the Royal Albert Hall, and had the pleasure of listening to the vocalization of Mdlle. Tietjens, Madame Trebelli-Bettini, Signori Campanini, Borella, and Agnesi. The programme, conducted by Mr. Barnby, was both sacred and secular; Dr. Stainer was at the organ, and Mr. Cowen at the pianoforte. For the amateurs within the metropolitan bills of mortality there were the Moore and Burgess Minstrels and an evening ballad concert in St. James's Hall, with Herr Meyer Lutz and Mr. Osborne Williams as conductors; the singers and solo instrumentalists were Mesdames Lemmens, Patey, O. Williams, E. Horne, Messrs. Sims Reeves, Santley, the Mr. and Masters Le Jeune (organ and harmonium), and Miss Heilbron, piano. The Jubilee Singers entertained their admirers at the Hanover Square Rooms. When we add to the above list that there was comic opera, with a French troupe, at the St. James's Theatre, and *opera-buffa* at the Islington Philharmonic Theatre, the Alhambra Theatre, the East-end Standard Theatre, the Strand Opéra Comique Theatre, burlesque opera at the Vaudeville Theatre, and a serious opera at the Alexandra Theatre, in Camden Town, foreigners may perhaps be disposed to admit that there is some music in the souls of our three millions. The lovers of high-priced operatic music had likewise opportunities of indulging their taste, as both Drury Lane and Covent Garden were open. There was as much music executed on Whit-Monday in London as at some half-dozen continental capitals put together. It would be a curious calculation to count up the number of choralists, soloists, and instrumentalists whose abilities were turned to account at this one holiday.

There have been evening concerts and Matinées since our last issue, given by the Messrs. Le Jeune, Herr Buhl, pianist; Miss Emily Tate, pianist; the London Glee and Madrigal Union; Mdlle. Alice Roselli, vocalist; Herr Halle, pianist;

Madame Rebecca Jewell, pianist; Fräulein Antonia Zollner, pianist; Mdlle. Le Brun, pianist; the Misses Ehrenberg, pianists; Mr. Thorne, pianist, Madame Pauline Rita, vocalist; Herr Oberthür, harpist; Mr. Gilbert, pianist; Madame Gilbert, vocalist; and Mr. Otto Booth, violinist. "Basta, basta!"

Musical Gossip.

THE musical arrangements for next week include the celebration, on Tuesday, at the Crystal Palace, of the twentieth anniversary of the opening, by a concert with 2,000 executants. On Saturday, the 14th, at the Royal Albert Hall, will be the first of three performances under the title of the "London Musical Festival," the profits of which are to be handed over to charities. The leading artists of the day, native and foreign, will appear at these concerts. The sixth Philharmonic Concert, on Monday, will include in the scheme Dr. Liszt's symphonic ode, 'Tasso,' and the playing of Herr Auer, the violinist, from St. Petersburg. On Tuesday will be the Matinée of the Musical Union, at which M. Duvernoy, the pianist, and Herr Auer will perform. On Wednesday, Herr Wagner's opera, 'Lohengrin,' is to be recited in its entirety, with full band and chorus, at Dr. Wylde's Concerts, the chief solo singers to be Madame Corani, Signor Mongini, and Mr. Lewis Thomas.

DR. HANS VON BÉLOW has left town for the Continent, but will return next December, to fulfil London and provincial engagements. He has sent a donation of 15*l.* to the Royal Literary Fund, besides giving his gratuitous services at the anniversary.

It is Dr. Liszt's new oratorio, 'Christus,' for chorus, solos, orchestra, and organ, which was executed at Weimar on the 29th ult., and not his 'Sainte Elisabeth,' as at first announced. It is just half a century since he commenced his career as a boy pianist in Vienna.

HERR WAGNER's sixtieth birthday has been celebrated, in Munich and other cities, by concerts with his compositions. At Leipzig, a white marble tablet has been put up, with the inscription, "It is in this house that Richard Wagner was born, on the 22nd of May, 1813."

AMONGST the instruments at the Vienna Exhibition is the miserable harpsichord of Schubert, on which he composed his celebrated 'Lieder.'

THE Orphéonist Festival, with 1,500 choralists, passed off, in Paris, satisfactorily, at the Cirque des Champs Elysées. The conductor was M. François Bazin, of the Institut. The programme contained pieces by Handel, Rossini, Schubert, Grétry, Méhul, Chérad, Helts, Abt, Bazin, Ambroise Thomas, and Gounod. 'La Garde Passe' of Grétry, 'Les Croisés' of Helts, a chorus from M. Thomas's 'Mignon,' and 'Les Pauvres du Bon Dieu' of M. Gounod, were encored.

THE Lower Rhine Musical Festival, at Whitsuntide, was celebrated at Aix-la-Chapelle, on the 2nd, 3rd, and 4th inst., with Herr Breuning of that city, and Herr Rietz of Dresden, as conductors.

DR. FERDINAND HILLER, the composer and pianist, of Cologne, has arrived in London for a short stay, and will be heard at concerts.

M. LEO DELIBES, the composer of 'Fleur de Lys,' now playing at the Islington Philharmonic Theatre, has had a great success at the Théâtre National de l'Opéra Comique, with his new three-act work, 'Le Roi l'a Dit.' The libretto, in verse, is by M. Edouard Gondinet, the author of various dramatic pieces at the Palais-Royal, the Gymnase, and the Théâtre Français. The plot turns on the passing off of a rough peasant on a French monarch as the son of a Marquis, the latter having, in his confusion at being presented at court, stated that besides four daughters he had a son. The *paysan* commits all kinds of mistakes, gets into a duel, and counterfeits death, on which the King sends a message of condolence to the Marquis, who gets rid of the peasant, by telling him that he is no more. "Monsieur, vous êtes mort—le Roi l'a dit." The music of M. Delibes is not *opera-buffa*, but comic opera, like

his 'Cour du Roi Pétaud' ('Fleur de Lys'). His concerted pieces in the new work are of more than ordinary importance, independently of the solos. The opera was sustained by Mesdames Priola, Révilly, Chapuy, Reine, MM. Lhérie (tenor), Ismael (basso), Sainte Foy, Barnolt, &c.

The experiment at the Athénée, in Paris, of producing a five-act opera has proved a signal failure. It was an attempt by M. Guinle Bellini to set a poem by Mory Raphaël, but the libretto was not well contrived, and the music was feeble, and the death of La Fornarina, poisoned by La Vanozza, provoked the merriment of the audience.

It is quite unnecessary to dwell upon the unfortunate adaptation of 'Le Canard à Trois Becs,' by Mr. Charles Kenney, under the title of 'The Wonderful Duck.' It proved to be a prodigious canard. The adapter ascribes the failure to the artists; but this is scarcely fair, as the cast was by no means weak: they could not struggle with the dullness of the dialogue, nor could the singers succeed in rendering effective the too feeble music of M. Émile Jonas, who was tried at the Gaiety, and who now comes after MM. Offenbach, Hervé, Lecocq, and Delibes have been heard here.

We hear from Milan that, at the Teatro della Commedia, the Italian adaptation of Auber's 'Diamans de la Couronne' has been a failure, owing to the dialogue spoken in the original opera having been converted into heavy recitatives by Signor Ettore Gelli, and so 'I Diamanti della Corona' has not satisfied the Milanese amateurs.

An attempt to make an opera out of Mozart's courtship of Constance Weber, at the Carltheater in Vienna, has failed, the Viennese not liking Herr von Suppe's arrangement of Mozartian music to form a *pasticcio*.

The hundredth representation of M. Lecocq's 'Fille de Madame Angot' has been reached at the Folies-Dramatiques, in Paris. Mdle. Desclauzas, who created the part of the actress, Mdle. Lange, at Brussels and in Paris, and who is now at the St. James's Theatre, has been replaced by Mdle. Raphaël, a pupil of M. Mocker.

It seems there is but little chance of the new Grand Opera-house in Paris being opened for three years to come, owing to the insufficiency of the yearly grants of the Legislative Assembly to complete the work. In the meanwhile, the edifice is undergoing damage and decay, which will necessitate costly repairs.

M. SARDOU is going to write a libretto for M. Offenbach's 'Les Premières Armes de Figaro,' which it is intended to produce at the Renaissance in the autumn.

HERR RUBINSTEIN, the pianist and composer, arrived in London from New York on Wednesday, and left the same evening for St. Petersburg. He played during his American tour at 215 concerts, with unprecedented success, and he speaks highly of the intelligence of the Transatlantic audiences.

It would seem as if the Fantaisies-Parisiennes, in Brussels, is the lyric theatre destined to restore the legitimate school of French comic opera, for we hear that M. Humbert, the Director, has four works, which will be produced in succession, the first, a setting of the ballad, 'Le Roi d'Yvetot,' by M. Léon Vasseur, the composer of the 'Timbale d'Argent,' and of 'La Petite Reine,' on the 1st of September next; the second, on the 1st of November, 'Le Chignon d'Or,' the music by M. Émile Jonas, the author of 'Le Canard à Trois Becs,' 'Cendrillon,' &c.; the third, on the 1st of December, 'La Belle Impérienne,' the music by M. Charles Lecocq, the composer of the 'Cent Vierges,' 'La Fille de Madame Angot,' &c.; and, on the 1st of February, there will be another work, by the same musician, called 'Giroflé-Girofla,' with a libretto of a remarkably novel and amusing nature.

The twenty-fifth anniversary of the *début*, as a singer, of Herr Stockhausen, was celebrated in the Königsbau, at Stuttgart, last Saturday, by the production of Schumann's 'Scenen aus Göthe's Faust,' the baritone-basso singing splendidly the title-part,

Pater, Seraphicus, and Doctor Marianus. In his rendering of the latter part he created a great sensation. Fräulein Löwe sang the part of Gretchen; the other characters were in the hands of Frau Walter Strauss (from Basle), Frau Hegar (Zurich), and the Herren A. Jager, Kromada, and Schütty. The choruses were finely sung, having had four weeks' rehearsals under Herr Stockhausen. The conductor was Herr Abert, of the Opera-house. The chorists presented Herr Stockhausen with a laurel crown. It is stated at the Swabian capital that the youngest son of the late Pischek inherits the fine voice of his father, and that he proposes to cultivate it in Italy.

DRAMA

THE WEEK.

PRINCESSES.—'Diane de Lys,' Comédie en Cinq Actes. Par Alexandre Dumas fils.

ALEXANDRA.—Opening Programme: 'Margarite,' Operetta. By T. Thorpe Pede. 'Friendship; or, Golding's Debt,' Drama, in Three Acts. By R. Reece.

In the part of *Diane de Lys*, the heroine of the well-known comedy of the same name, by M. Dumas fils, the talent and method of Mdle. Desclée are seen to highest advantage. The play itself is in the earlier vein of M. Dumas, and belongs to the same category as 'Le Demi-Monde' and 'Le Fils Naturel.' Equally bold in analysis with these works, it has, like them, a directness and, so to speak, simplicity of treatment, contrasting equally with the prolix sermonizing of 'Les Idées de Madame Aubray,' and the affected sentimentality of 'La Dame aux Camélias.' The sternness of the lesson it enforces is redeemed by the singular appropriateness of the language, which, without being witty, is always forcible and effective. The plot is admirably constructed, enlisting throughout the sympathies of the spectator. A short reference to this is necessary to the comprehension of what has to be said concerning the acting.

Wholly occupied with his duties as Ambassador, M. De Lys neglects the young wife, who, without any affection for him, has consented, at the bidding of her parents, to marry him. So indifferent is he to her, that the reports of her frivolities and escapades, duly chronicled by his sister, fail to move him. Not until he hears she is in danger of being compromised by Paul Aubry, an artist, and, consequently, a man outside the circle in which she moves, does he check her proceedings. His interference has been too long delayed. The heart of Diane, seeking eagerly after something to which to cling, has grown so close to her lover, it cannot be separated. She refuses to leave Paris at the bidding of her husband, and when force is menaced she insists upon a separation. Her demand is reluctantly granted by the Count, who, finding too late the value of the woman he has neglected, falls in love with her when her heart has gone from him for ever. Yielding to the inevitable, he leads her to her father, an invalid, residing in Italy. On the road, he finds Diane in company with her lover, who has followed her, in hope of seizing an opportunity for their joint escape. His words to the intruder are clear and explicit. He will not fight a duel with one who is unknown to him, and who has no claim upon him. He will, should a case like the present recur, use the right the law concedes, and shoot the offender. After waiting a weary time, Diane escapes to Paris, and joins her lover. The first rapture of re-union is in their hearts, and the first words of joy are upon their lips, when

the Count, who has followed the fugitive, appears, and fulfils his menace. On the death of Aubry the curtain descends. Stern as is the vengeance exacted by the husband, it does not put him outside our sympathies. In this respect the play differs from the novel, 'La Dame aux Perles,' on which it is founded. But for the stupid neglect of his early years, we might, indeed, take wholly the part of the husband, whose rights are so pertinaciously assailed, against the aggressor.

While preserving, however, a measure of respect for one whose conduct throughout, measured by the standard of laws which men, until they reach a high point of civilization, generally accept, can only be pronounced inflexibly just, we accord the lovers the frank homage of interest. The picture of their love is idyllic, and, gazing upon it, we forget the arid waste of its surroundings. We are inclined, indeed, to question the possibility of associating with the idea of impurity an affection so passionate and tender in nature as that of Diane, and so elevating in influence.

Whether Mdle. Desclée's impersonation of Diane is equal to that of the first exponent, Madame Montigny, better known by her theatrical name of Rose Chéri, is a point difficult to settle. The reserve and distinction characteristic of the acting of Rose Chéri were, in their way, unsurpassable, and were eminently suited to the rôle of Diane. In place of these qualities, Mdle. Desclée offers nervous strength and vivacity, equally remarkable, and a power of passionate self-abandonment, in its way wholly unique. It is not easy for those who scrutinize closely her method, so elaborate and so minute, to prepare themselves for such passionate outbursts as they occasionally witness. The special quality in the acting of Mdle. Desclée is, that while it is made up of a variety of touches, small, for the most part, in themselves, yet its effect is breadth. Mannerism and artificiality of style seem inseparable from the process adopted, yet neither is to be detected. The contrast between the acting in the first scene and that in the fourth act is very striking. In the first, a woman, gay, thoughtless, and fearless, laughs at homage which she knows to be purely conventional, but has still a childish delight in it, and is loth to deprive herself of its stimulus. The opinion of the world is of small account to her. Knowing the blamelessness of her life, so far as all serious charge is concerned, she likes to play with fire, and see how far she can go without being scorched. Under the well-worn guise of friendship, love presents himself, and wins an easy victory. The extent to which she had yielded would, probably, have remained concealed from her till accident revealed it, but for the interference of her sister-in-law, first, representing the opinion of the world, followed by that of authority in the guise of her husband. Against the attempt to separate her from her lover Diane stands resolute, at first, and defiant. Every weapon in the feminine armoury, however, she is prepared to wield. Falsehood and trick are as welcome means to her end as sturdiness of opposition or vehemence of protest. That end is all things to her, and to reach it she will shrink from nothing, using her old lovers even to aid her in her new passion. While stooping thus, however, in the means she employs, she rises in mental capacity and in moral power. From an easily-pleased

child she has become a woman resolute in heroic and self-denying love. The manner in which this change is first indicated, when, in the third act, she stands startled and bewildered in the presence of a danger so contrary to her past experiences, is a study in art. Later, however, the way in which, deaf to remonstrance or entreaty, with the light of resolve in her eyes, she listens stolidly to her husband, and then, after his departure, springs up, bent, at all sacrifices, on escaping from her fetters, is a triumph of interpretation. Her demand from her friend Marcelline, who has seen her lover, if he is still true, her treatment of the Duke, who comes as his messenger, and her attitude of expectation when she knows he is at hand, belong to the highest range of art.

If we bestow so long comment upon this performance, the reason is that this acting is precisely the kind that is needed for domestic drama. For the more solemn note of tragedy a different style is demanded. The plays of M. Dumas fils reach a high point of domestic tragedy, and illustrate the irony of destiny as fully as works of more acknowledged reputation. In the heroines of these plays, Diane de Lys, or the Baronne d'Ange, Mdlle. Desclée is supreme. Her effects are, moreover, attained with such complete reticence, that one is as much astonished at the apparent opportunities omitted as at the effect produced. The most solemn tragedy of modern life is reached, a heart is withered, and a life cut short, yet the framework of social existence is preserved, and the drawing-room remains the fitting scene of all that occurs. If our present life is to be presented on its grim or tragic side it is by such means, and not by the splutter and rant of so-called tragedy.

In her surroundings, Mdlle. Desclée was less fortunate than Rose Chéri, who was supported by such actors as MM. Bressant, Lafontaine, Dupuis, and Lesueur. She received some aid from Mdlle. Wilhem, M. Didier, and M. Schey. In other parts the support accorded her was principally damaging.

The new Alexandra Theatre opened on Saturday, with an operetta by Mr. Thorpe Pede, entitled 'Marguerite,' which was much too long, and a drama called 'Friendship; or, Golding's Debt,' by Mr. Reece, which would also bear compression. The piece first named introduced Miss Gertrude Ashton, a singer who possesses youth and good looks with some voice and intelligence, and Mr. J. W. Turner, a tenor singer, who seems as if he would be of service in *opéra-bouffe*. The plot is familiar, and the music fluent.

'Friendship' is a fairly strong and well-executed melo-drama, which errs by leading in the last act to a scene too prolonged and too painful. Its moral is more than dubious. Golding, a trusted clerk, embezzles a large sum of money, and allows his brother-in-law, Fairleigh, to bear the blame. Deliberate intention of self-sacrifice on the part of Fairleigh, and not accident, is the cause of his action. So noble a deed, instead of inspiring Golding with gratitude, breeds nothing but hatred for his benefactor, and on the return of Fairleigh from a residence abroad, Golding, now a rich man, receives him with ill-concealed dislike. The knowledge of Golding's guilt is not, however, confined to himself, his wife, and Fairleigh. A fellow-clerk, with a violent hatred against him, has obtained possession of a confession

which, in a moment of compunction, the criminal has written out. Golding has, it is true, hurled this man over the cliffs at Eastbourne, a course which should have met the difficulty. The experiment, though ingenious, has failed in part, however, since the man is not dead, though subject to lapses of memory, which cause him to break off in the middle of a story, and so incur a suspicion, more than half justified, of madness. In the crowning scene, Golding, and the man he has so nearly murdered, are both exhibited on the stage, apparently dying. This scene was unpleasant to the audience, and the length of time Mr. Swinbourne took to die augmented a discontent which was excited at this point of the play alone. Mr. Reece should decidedly spare us the visions of heaven which wait the coward and murderer who, in his dying moments, makes a tardy avowal of crimes he can no longer conceal.

Mr. H. Forrester showed some passion as *Sprott*, the half-insane clerk, and Miss Carlisle was pathetic as *Ellen Golding*. Other parts were sustained by Messrs. Swinbourne, Harcourt, and Danvers. The scenery was exceedingly elaborate.

ROSSI'S HAMLET.

Genoa, May 28, 1873.

LAST night, at the Teatro Paganini here, one of Italy's best living tragic actors, Ernesto Rossi, gave a performance of 'Amleto,' the Italian version of Shakespeare's 'Hamlet.' It is a finished piece of impersonation; careful, and very refined. The mingled awe and tenderness that pervade his manner towards the spirit of his father, the abstraction and melancholy of his demeanour throughout, the aroused look of wandering wits when answering those who address him during his assumed madness, evinced scrupulous study of the author's text, and great power of acting. The famous soliloquy, beginning "To be, or not to be," was delivered with a concentrated earnestness of thought and impressed imagination that well merited the enthusiastic appreciation it received from the audience. Although extreme quietude marked the general tones and bearing of Rossi's declamation, yet he rose into noble energy where the passion of the diction demanded it, and his inflections of voice were varied and expressive. The fencing-match in the last scene was an exquisite piece of grace and manliness, while the closing touch of making the Danish prince stagger on to the throned seat, when effecting the death of his usurping uncle, and there towering above the mass of human ruin brought about by his kinsman-foe, formed a picturesque and appropriate final effect to the drama.

Where the loss was most felt of the ineffable charm thrown into the character of Hamlet by Edmund Kean, was in the address of princely apology to Laertes, and in the scene with Ophelia; where the passionate reproach, the fervour of vehemence in regret, the restless breaking away and reiterated return, the bursts of wild taunt of the English actor, but sufficed to render more visible the under-current of tenderness still lurking in his soul towards her.

Yet, notwithstanding my vivid remembrance of Edmund Kean's Hamlet, Ernesto Rossi's Amleto is a beautiful piece of acting, and forms an extremely interesting companion-picture of Italian Shakespearean representation to Adelaida Ristori's Lady Macbeth and Tommaso Salvini's Otello; of which latter I sent your readers a detailed description so long ago as January, 1864.

MARY COWDEN CLARKE.

THE LORD CHAMBERLAIN.

M. BRASSEUR will make his first appearance at the Princess's Theatre on Monday, when he will, it is expected, play in 'Le Brésilien,' 'Le Con-

signe est de Ronfler,' and other pieces of a similar class. He will also sing his admirable song, "Le vieux buveur." Now that the Lord Chamberlain has, by his ridiculous and deplorable squeamishness, brought to a premature conclusion the visit of Mdlle. Desclée, and deprived the public of the most artistic performances it has had the opportunity of witnessing, he might, one would almost suppose, rest on his oars, and hug himself in the conceit that he had done enough for his own fame and the reputation of his country. Like the famous dirty boy of Lord Russell's administration, however, commemorated in *Punch*, the Lord Chamberlain "is always in a mess." He does not seem happy, indeed, in any other occupation than "making a mess." He has completely mangled the *répertoire* of M. Brasseur, forbidding him to appear in such pieces as 'La Vie Parisienne' and 'La Beauté du Diable,' which are void of any offence, and driving him to adopt such plays as 'Tricocche et Cacolet.'

With a unanimity seldom seen before, the press of England has condemned this unwarrantable misinterpretation of functions, and this dishonouring limitation of art. Wrapt in that impenetrable armour of self-conceit, against which no weapons prevail, the Censor goes on his way unmoved. What can then be done to put an end to this scandal? asks the public. One plan has not yet been tried. All departments of Government are not conducted on the same plan as the office of the Chamberlain. It is quite conceivable that if the French authors whose works are placed on this Protestant Index were to appeal through their ambassador, this international discourtesy and offence might be remedied. Lord Granville has the reputation of being a man of taste and culture, and under such conditions he would be compelled to deal with the question. It is humiliating to have to seek from Paris for means to remove restraints on English liberty. On their heads be the blame who drive us to such courses.

Dramatic Gossip.

At the close of the present month, or the commencement of June, Shakespeare's 'King John' will be given at the Queen's Theatre, which will then pass under the management of Miss Litton. The principal interest in the revival attaches itself to the assumption of Constance by Miss Clive, a young lady whose first appearance will then be made upon any stage, and in whom judges, presumably competent, have discovered tragic talent not unminged with tragic genius.

An original comedy, by Mr. Duckworth, author of 'Under a Ban,' played at the Alexandra Theatre, Liverpool, will shortly be produced at the Prince of Wales's Theatre, Liverpool.

On Thursday, the 28th, the annual dinner of the General Theatrical Fund took place at the Freemasons' Tavern, under the presidency of the Lord Mayor.

'TWELFTH NIGHT' will be the annual Shakespearean revival at the Prince's Theatre, Manchester, and not 'Coriolanus,' as was originally intended, the state of health of the manager, Mr. Calvert, who was to have played the noble Roman, prohibiting him from undertaking so arduous a character—hence the change to 'Twelfth Night.' Mr. Toole has been fulfilling an engagement at this theatre, and has appeared in, amongst other characters, Billy Lackaday, in the old comedy of 'Sweethearts and Wives.'

A NEW play, of some pretension, has been produced at the Royal Theatre, Manchester. It is entitled 'The King's Favourite; or, the Fool of Fortune.' The scene is laid in Spain, Mr. Charles Dillon playing the chief character.

A DECISION of the Cour d'Appel de Lyon rejects a suit of the *chef de clique* of the Théâtre Royal against M. Danguin, the director, for non-payment of money said to be due for professional service. It asserts:—"Qu'on ne peut admettre comme compatible avec le respect de la saine morale un stipulation dont le but avoué est de provoquer des

démonstrations et des applaudissements men-
songers, payés à prix d'argent."

THE announcement of the death of M. Désiré, which appeared in most of the Parisian journals, is now contradicted. M. Désiré has recovered from a very severe attack, and will shortly re-appear on the stage.

A ONE-ACT comedy, by Madame Louis Figuiet, has been produced at the Théâtre de la Renaissance, under the title of 'La Parisienne.' Its subject is the luxury and extravagance of modern life in Paris. The Parisienne, who, by her reckless system of living, has ruined her husband and compromised her own position, owes her restoration to peace and happiness to the sister whose country dress and habits she has been accustomed to ridicule.

ANTIQUARIAN NOTES

Shakspeare's "Wappen'd Widow."—As Mr. P. A. Daniel has not rightly quoted my words—I wrote, "base of the word *wappen'd*," which he makes "base of the word *wappen*"; I quoted "the Early English *wappen*," which he coolly makes "assuming its existence," as if it did not really exist—and as he has failed to look "in Dr. Stratmann's excellent Dictionary of the Old English Language," as I advised all men in what proves to be Mr. Daniel's state of unknowing to do, I copy out that part of Stratmann's article which applies to this verb, meaning "wrapping-up, clothing," and omit two lines in which the Doctor, as I think, confuses it with the word "whap," beat:—"wappen *wap* . . . wappin in clóthis invólvere, *promptorium parvulorum*, p. 515 . . . his bodi is wappid al in wó s. a. c. ed. Wr. XXXIII, 1; [I quoted the full passage before] comp. a-, at-, biwappen." The word is the same, I believe, as "happen hap, invólvere: happin *prompt.* 226; *happe Gaw.* 1224; *Flor.* 112; *happe (imperat.) a. p. 2, 626; happed (pret.) Man.* 9017; *Percev.* 2244; *happid m. t. 71; happid (part.) Town. myst.* 98."—(Stratmann.) What I assume is, either that Shakspeare made the perfect participle of *wappen* "wappen'd,"—perhaps misled by *happen'd*, from Middle E. *happen*, Early E. *happen-en*,—or that as *happen* (to hap) had this derivative *happen-en* (our to "happen"), so *wappen* may have had a derivative *wappen-en*. I believe in the first branch of the alternative. Will some Warwickshire-dialect man inquire for the word? In conclusion, I do protest vehemently against the cool assumption in Mr. Daniell's words, that, because he cannot understand a term in Shakspeare's text, he and other Victorian Englishmen must be under "the painful necessity of believing (if the word is not a misprint) that Shakspeare, whose object was to make himself intelligible to his audience, coined words which to them must have been unintelligible," or, in other words, that Shakspeare was a puppy and an ass. Surely one might expect critics, in the presence of Shakspeare (or even his printers), to ask themselves, "Do we know all His vocabulary? Have we a third of it in the printed books of His time? Do we know even the accessible part of English up to His time? Ought we not to look at Early English glossaries before setting down a seeming Shakspeare word as wrong?" But instead of this, some Shakspeare critics start with the syllogism, "I know all English (that is and ever was), and I understand everything understandable: I don't know this word, and don't understand this passage in Shakspeare: therefore the word never was English, and the passage is, and always was, nonsense: I'll alter both." My experience in studying English, and seeing it studied—or, rather, let alone—is, that the ignorance of us Victorian Englishmen of the earlier stages of our language is immeasurable; and I think we had better work at Early and Middle English a little more before we try to amend a good word like *wappen'd*.

F. J. FURNIVALL.

TO CORRESPONDENTS.—H. S.—R. B. W.—A. H.—A. W. L.—R. M. S.—J. W. S.—T. G.—T. B.—J. C. B.—W. W.—receive.

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